

First Edition of 1000 Copies.

THE Guitar Instructor. BY ARLING SHAEFFER

LYON AND HEALY
CORN WABASH AVE. AND ACAD.
CHICAGO, ILL.

Learning from a B.A.D.

Bob



Bob

Bob

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Diagram of a 12-string guitar fretboard showing fret positions for notes C, D, E, F, G, and B. The fretboard is divided into three sections: frets 1-3, 4-6, and 7-9. Notes are indicated by dots with letter labels. Frets 10-12 are marked with 'x'.

The x and figures above all notes are to indicate fingers to pick with right hand. Figures below are fingers of Left Hand.

are fingers of Left hand.

Pick.

E stg. *A stg.* *D stg.* *G stg.* *B stg.* *E stg.* *B stg.* *G stg.* *D stg.* *A stg.* *E stg.*

L.H. *E* *F* *G* *A* *B* *C* *D* *E* *F* *G* *A* *B* *C* *D* *E* *F* *G* *F* *E* *D* *C* *B* *A* *G* *F* *E* *D* *C* *B* *A* *G* *F* *E*

Scale of Dorian

Two staves of music. The first staff has a treble clef and a key signature of one flat (B-flat). The melody is written on a five-line staff. Above the staff, there are rhythmic markings: 'x x x x x x x' followed by a dashed line, then '1 x 2 1 2 1 2 1 .. . : . : .. : .. :'. Below the staff, there are fingering numbers: 0 3 1 0 3 2 0 3 2 0 3 2 0 3 2 0 3 2 0 3 1 0 3 1 0 3. The second staff has a treble clef and a key signature of one flat. The melody is written on a five-line staff. Above the staff, there are rhythmic markings: 'x x x' followed by a dashed line, then 'x x x'. Below the staff, there are fingering numbers: 3 0 1 3 0 1 3 0 1 2 0 0 2 3 0 2 3 0 2 3 0 2 3 0 2 3 0 1 3 0.

The musical score for 'Scale of Broken Chords' consists of two staves. The first staff features a treble clef and a key signature of one sharp (F#). The melody is composed of eighth and quarter notes, with a final double bar line. The second staff features a bass clef and a key signature of one sharp (F#). The melody is composed of eighth and quarter notes, with a final double bar line. The score is written in a standard musical notation style, with a treble clef on the first staff and a bass clef on the second staff. The key signature is one sharp (F#). The melody is composed of eighth and quarter notes, with a final double bar line.

Scale of Tenths in C Major in 1st Position.

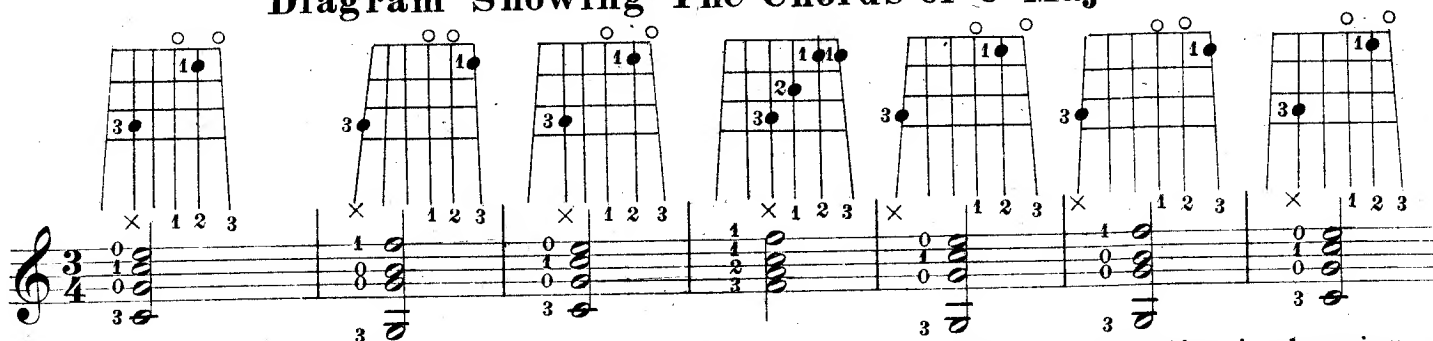
Scale of Tenth in C Major

Ascending: C4 (0), D4 (2), E4 (3), F4 (0), G4 (1), A4 (2), B4 (4), C5 (3), B4 (0), A4 (0), G4 (1), F4 (2), E4 (4), D4 (3), C4 (0).

Descending: C5 (4), B4 (2), A4 (0), G4 (0), F4 (3), E4 (2), D4 (0), C4 (3), B4 (2), A4 (0), G4 (3), F4 (1), E4 (0), D4 (3), C4 (0).

The image shows three staves of musical notation for Exercise 1. The notation includes various rhythmic patterns, fingerings (indicated by numbers 1-5), and articulation marks (indicated by 'x' marks). The first staff contains several measures of eighth and sixteenth notes, often beamed together. The second staff continues the exercise with similar rhythmic structures, including some measures with rests. The third staff concludes the exercise with a final measure featuring a double bar line and a key signature change to one sharp (F#).

Diagram Showing The Chords of C Major.



(Notice.) The above chords should be sufficiently practiced to avoid all hesitation in changing the fingers of the left hand from one chord to another.

The following Exercises are intended to perfect the execution of both hands in Chords of C Major, and should be diligently practiced, first very slowly, then accelerate by degrees until smoothness is acquired.



x Thumb. . 1st finger .. 2nd finger ... 3rd finger.

No.10.



No.11.



No.12.



No.13



No.14.



No.15. x . . . x . . .



No.16. 2 1 2 1 2 1 2 1 2 1 2 1



No.17.



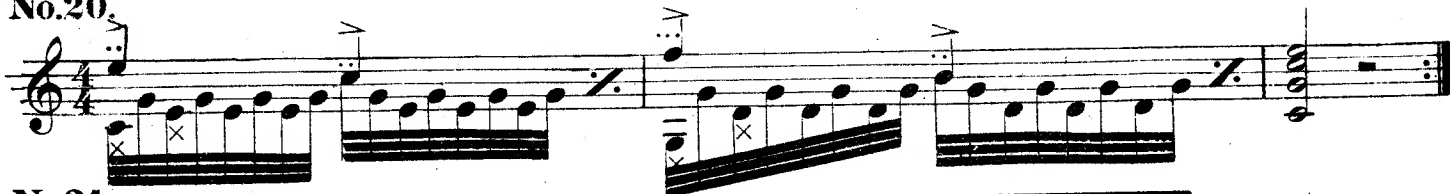
No.18.



No.19.



No.20.



No. 21.



No.22.

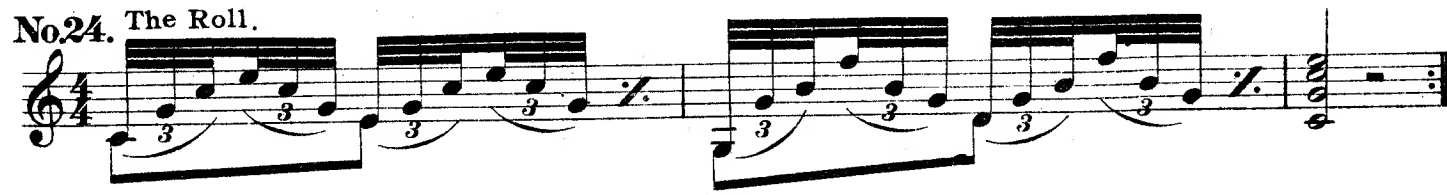


No.23



No. 24.

The Roll.



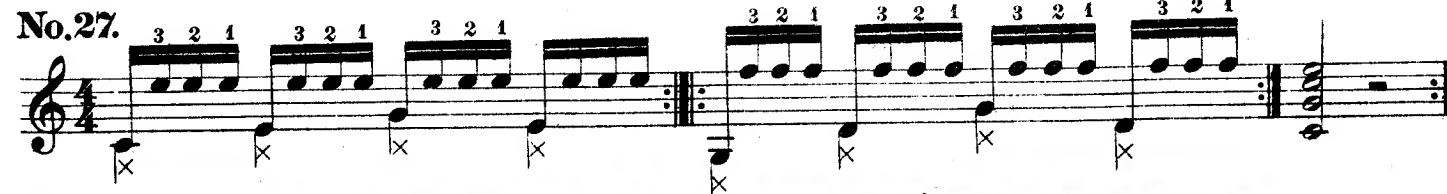
No.25.



No.26



No.27



No.28



Notice Remark.

To execute a "staccato" or stopped, note, indicated by a dot over a note as above, the thumb or fingers must return to the strings immediately after picking them, thus producing a very short vibration of the string. it sometimes requires considerable practice to bring the thumb or fingers back upon the strings instantaneously after picking them. However the last sixteen exercises are valuable for every day practice to acquire the smoothness of touch, and rapidity of motion which is generally the greatest obstacle to overcome in Artistic performing. after the above Twenty Six Exercises have been perfected in the key of C. they can be executed in all other keys with but little or no effort.

Chromatic Scale in Sharps.

start → 1 2 3 4 Ascending.

Chromatic Scale in Flats.

← start. 1 2 3 4 Descending.

EXERCISE.

With Sharps and Flats.

Very slow.

Chromatic Scale in Octaves.

Melody Exercise.

Original.

Slow.

Kiss Polka.

SHAEFFER.

Mazurka.

Original.

SHAEFFER

Moderato.

Start.
 A D B E
 1 1 1 1
 2 2 2 2
 3 3 3 3
 4 4 4 4

Ascending.

A D G B E
 1 1 1 1
 2 2 2 2
 3 3 3 3
 4 4 4 4

Descending.

Scale of A Minor Relative to C Major.

Chords in A Minor.

Exercise in A Minor.

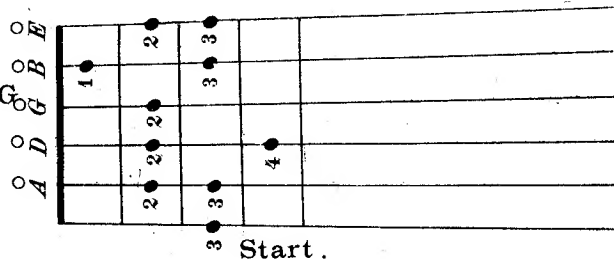
Theme.

Melody Exercise.

March.

Slow.
 f
 p
 f
 Fine.
 D.C.

Diagram of the Scale of G Major.



Scale of G Major. One # F

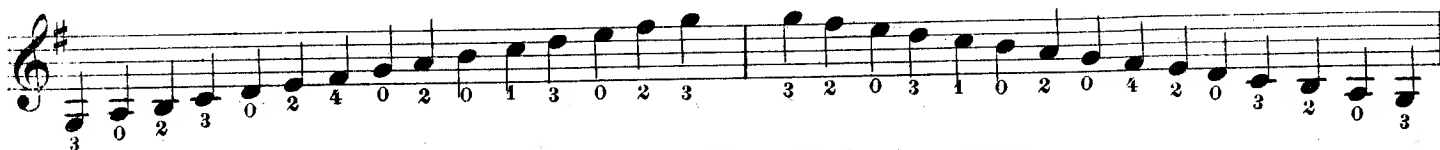
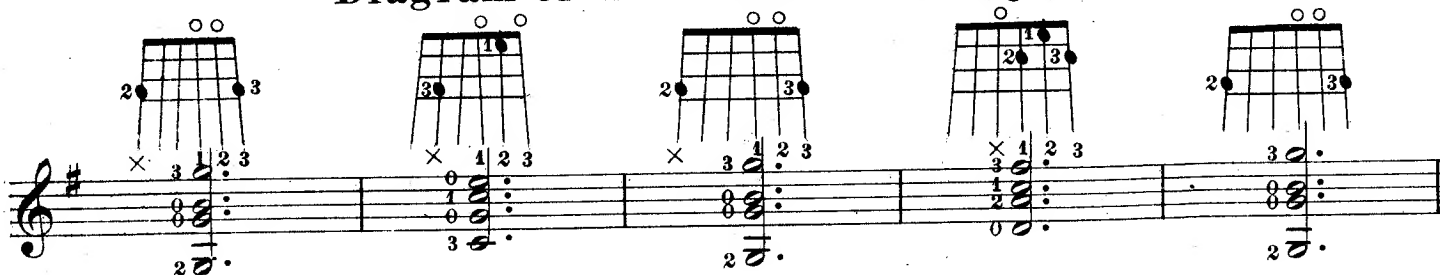
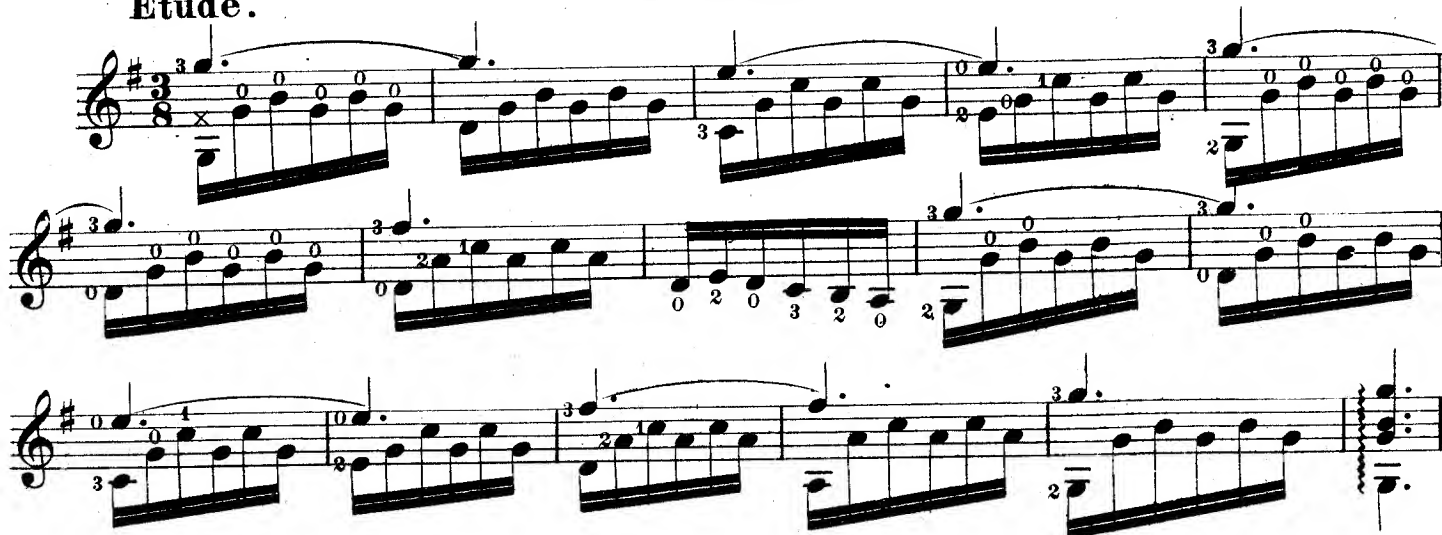


Diagram of The Chords of G Major.



Etude.

Prelude.



Mazurka.

Tempo di Mazurka.

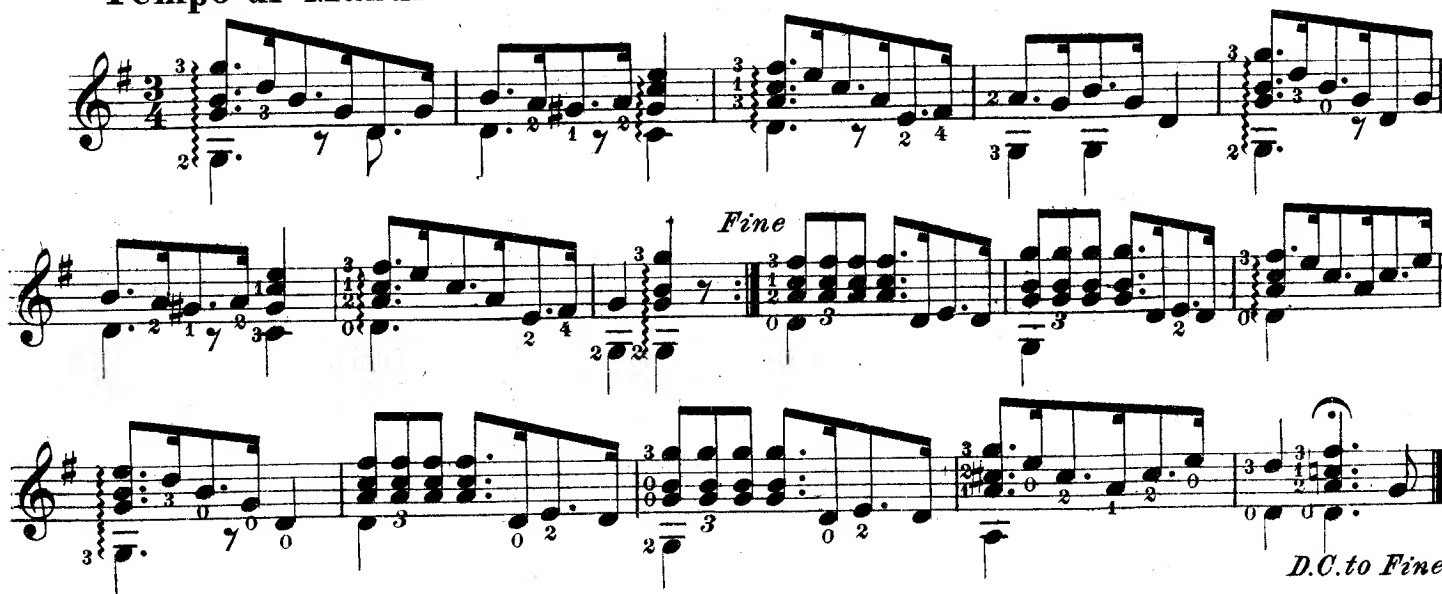
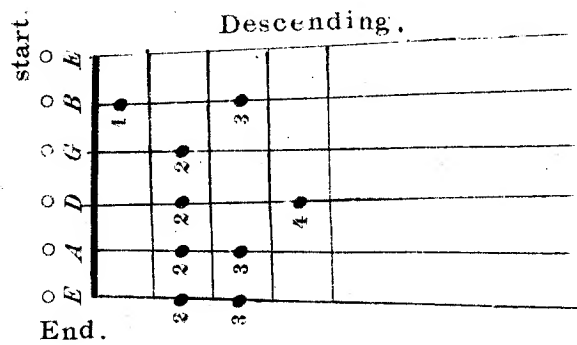
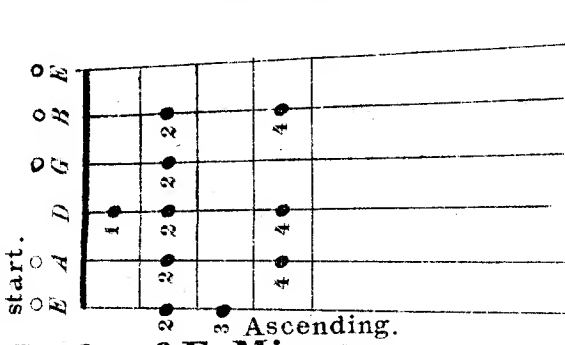


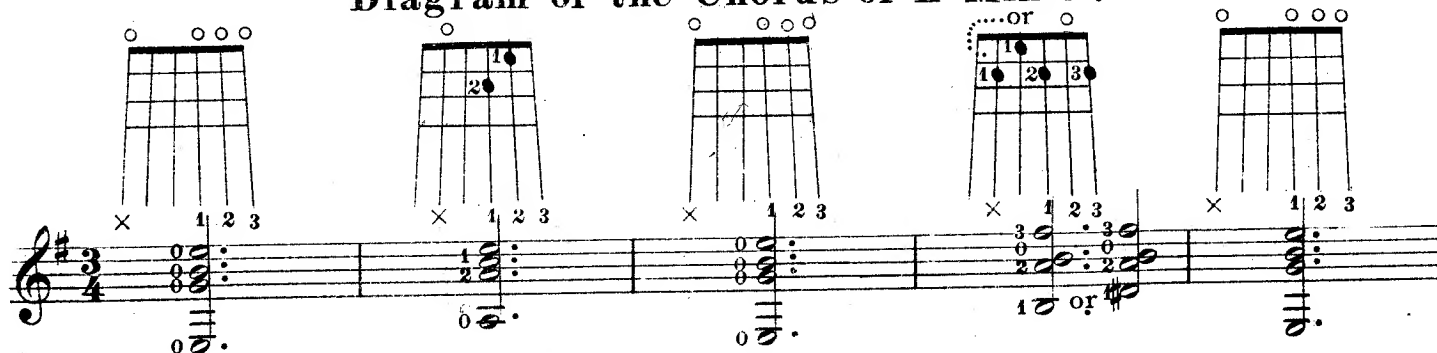
Diagram of the Scale of E Minor. Relative to G Major.



Scale of E Minor.



Diagram of the Chords of E Minor.



Etude.



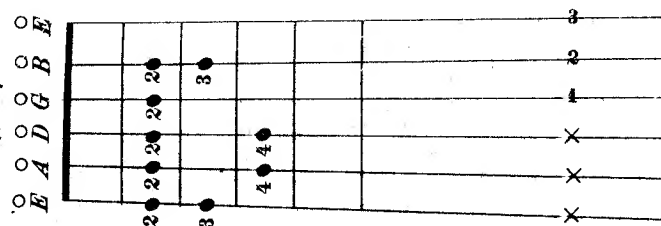
Waltz.

Spanish.

Lively.



Diagram of the scale of
D Major. start



Scale of D Major 2 sharps F & C.

Etude.

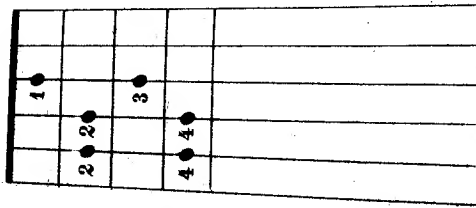
Tema.

Largo. Religioso.

(Original.)

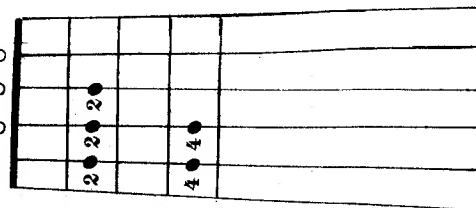
Fine.

Diagram of
the Scale of
B Minor.



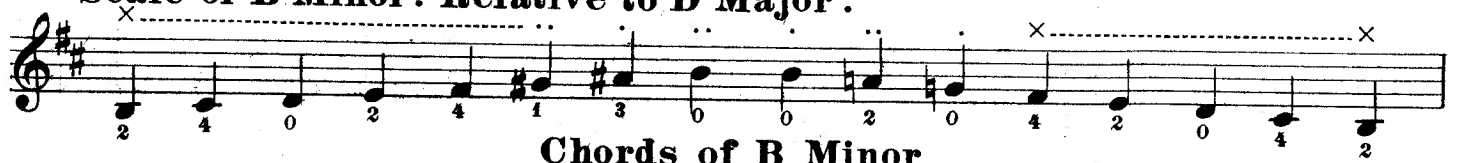
Ascending.

start.

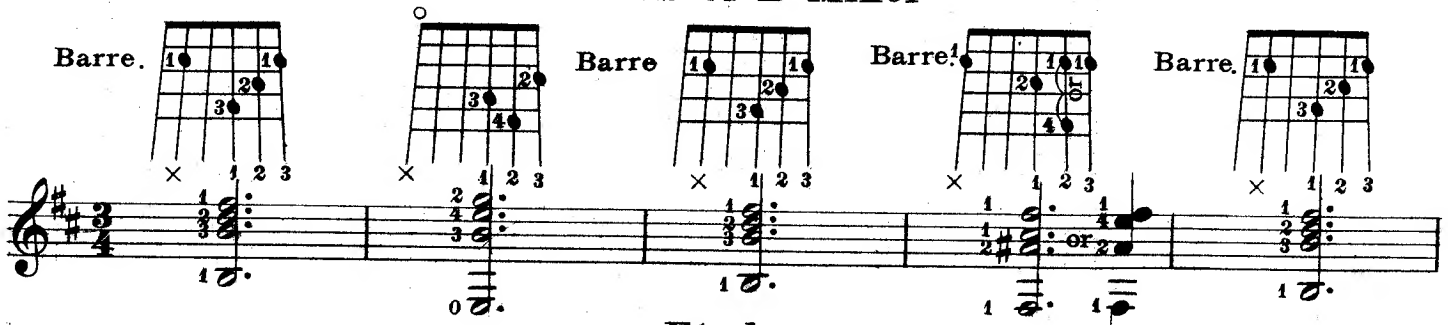


Descending.

Scale of B Minor. Relative to D Major.



Chords of B Minor



Etude.



B Minor.

Very slow.

March.

(Original.)



Fine.

start	$\bigcirc A$	$\bigcirc D$	$\bigcirc B$	$\bigcirc E$
		1		
2	2	2	2	1
			3	
4	4	4		3
				4

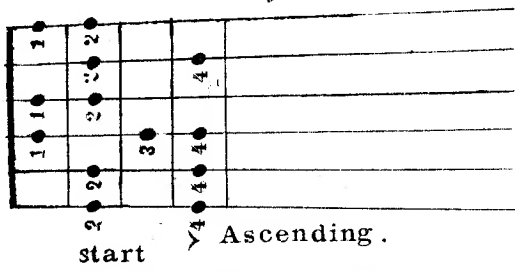
[illegible]

Slow.

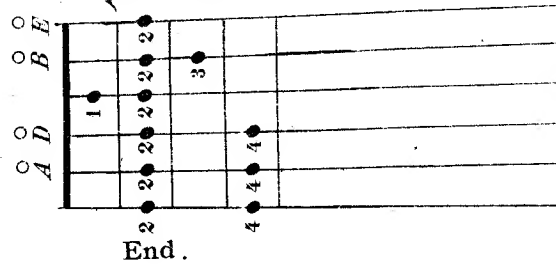
Fine.

20.

Diagram of the scale
of F# Minor



Descending.



Scale of F# Minor. Relative to A Major.

Chords of F# Minor.

Prelude. Bar 2nd.

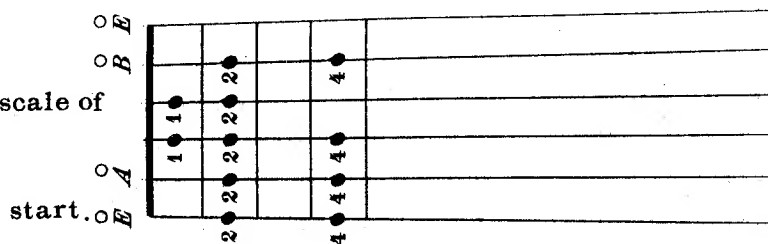
Largo.

Barr 2nd Pos.

Chant.

Original.

Diagram of the scale of
E Major.



Scale of E Major 4[#]. F.C.G.D.

Scale of E Major 4[#]. F.C.G.D.

Chords of E Major.

Chords of E Major.

Prelude.

Prelude.

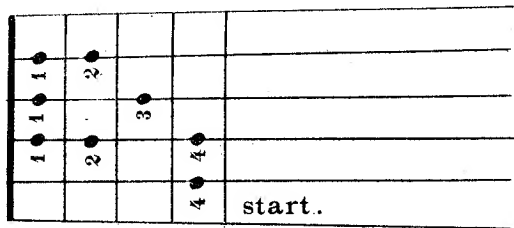
Modo.

Tema.

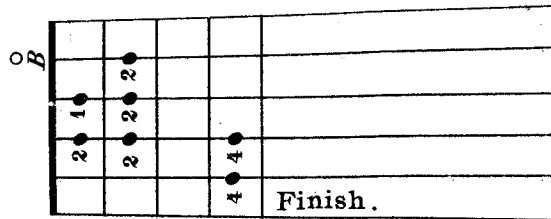
Modo.

Tema.

Diagram of the scale
of C# Minor.



Ascending.

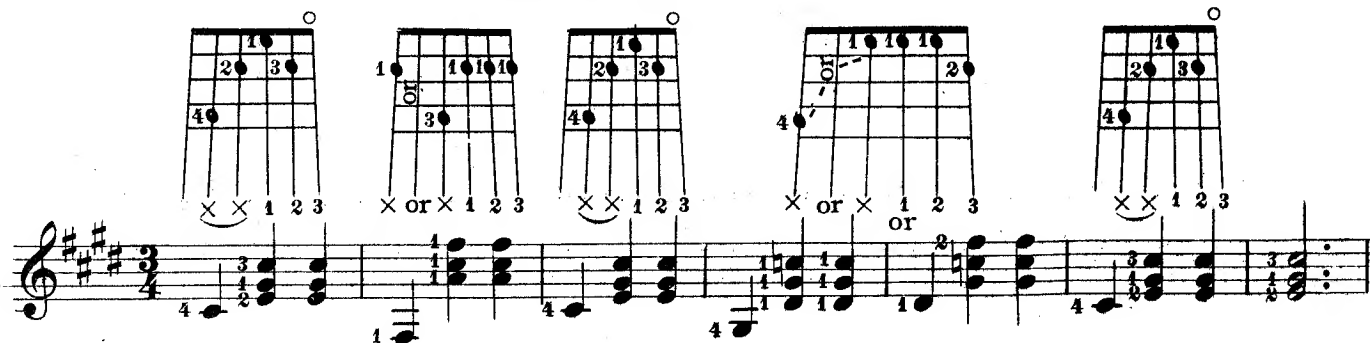


Descending.

Scale of C# Minor Relative to E Major.



Chords of C# Minor.



Prelude.

Barr 2nd.

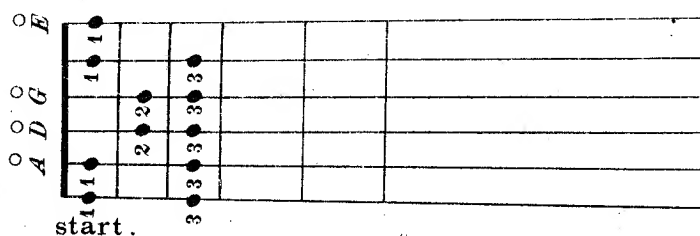


Simple exercise in C# Minor. Tema.

Barr 1st.



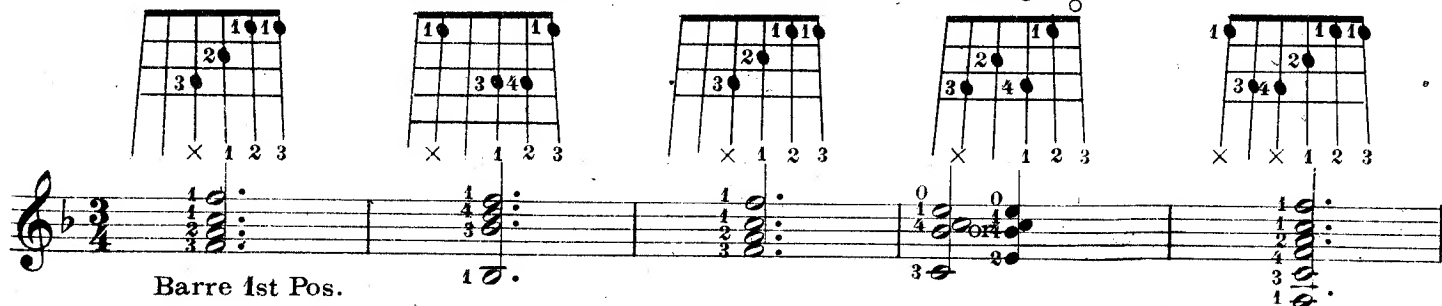
Diagram of the scale
of F Major.



Scale of F Major One ♭ B



Diagram of the Chords of F Major.



Moderato.

Bar 1st Pos.

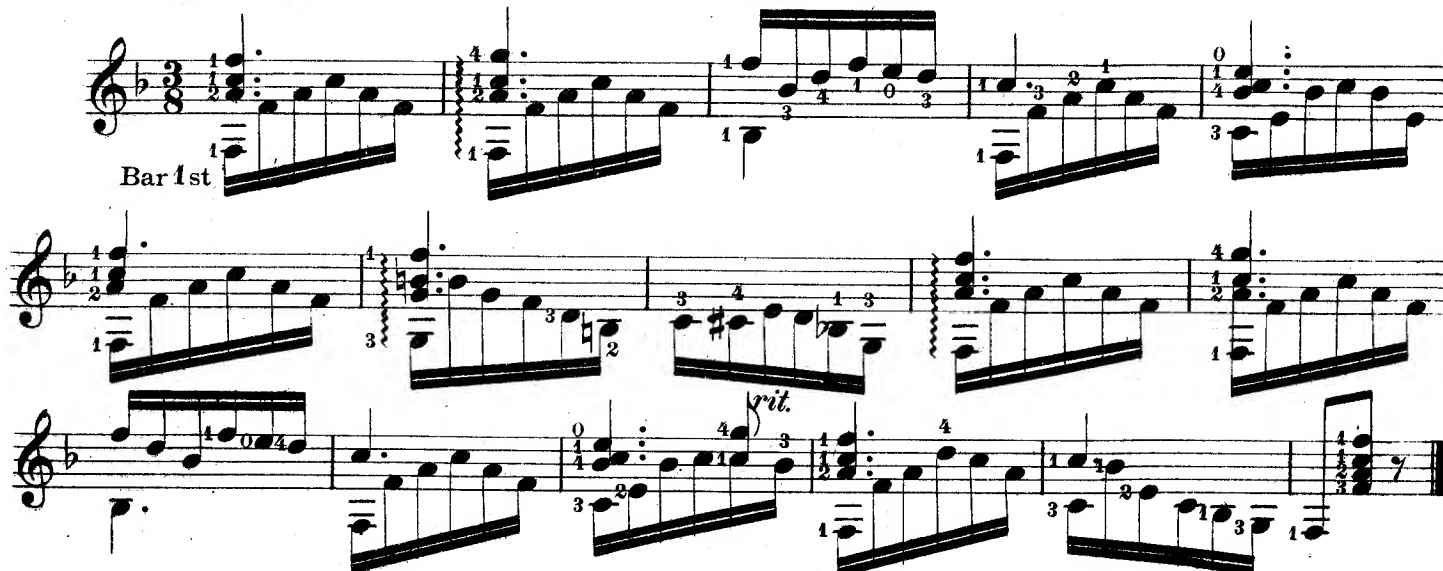
Exercise.

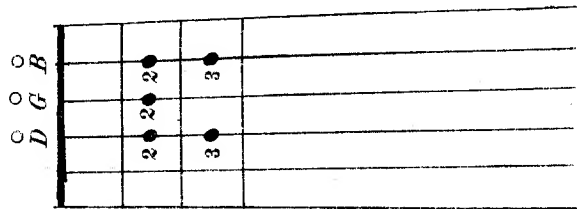


Etude.

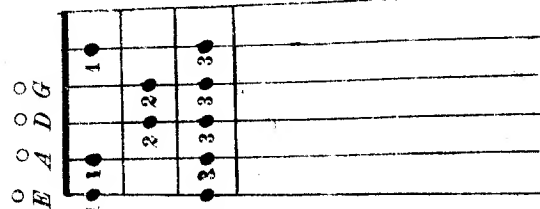
Andante.

Bar 1



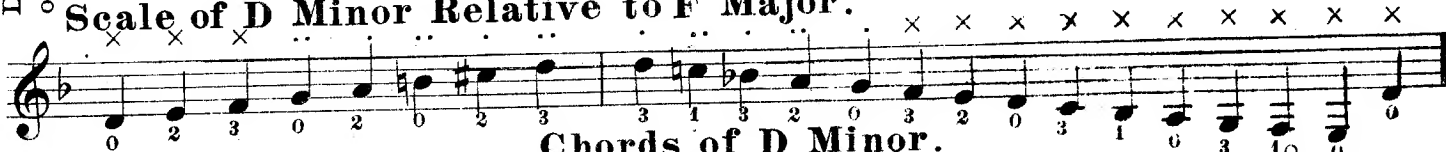


Ascending.

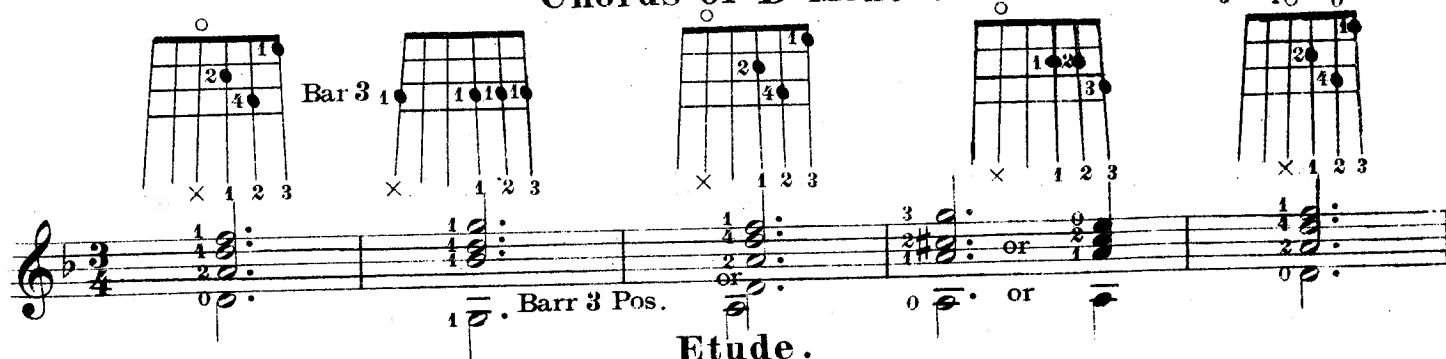


Descending.

Scale of D Minor Relative to F Major.



Chords of D Minor.



Etude.

Moderato.



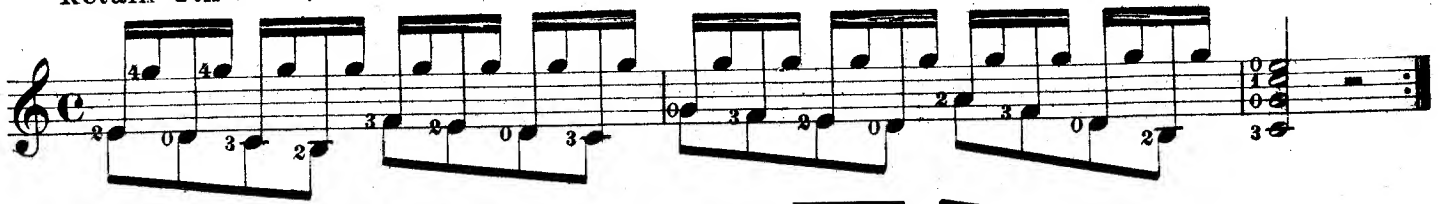
March.

Shaeffer.

Slow.



Retain 4th on G.



Retain 3rd finger on Bass.



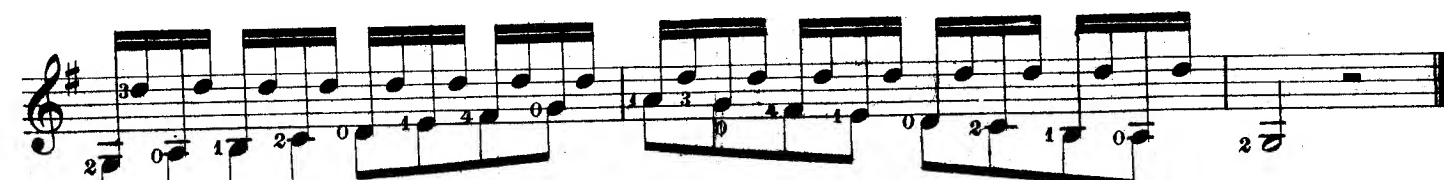
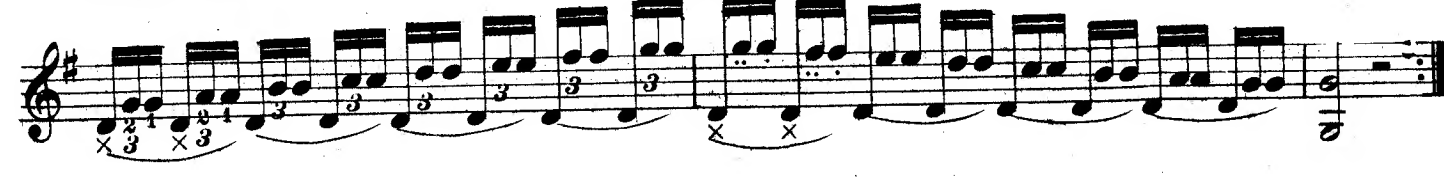
Retain 3rd

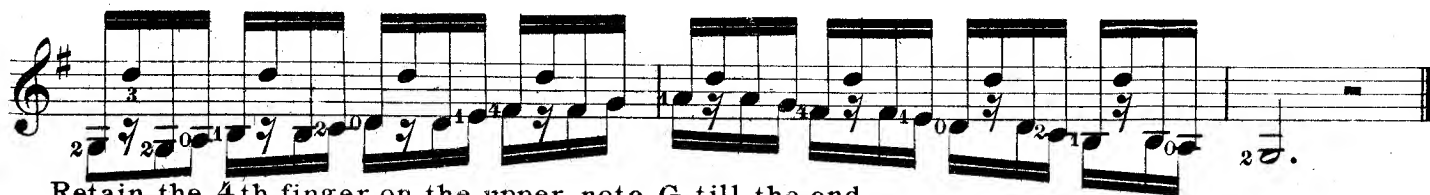


Key of G.



Increase the speed till executed in a smooth and connected manner.

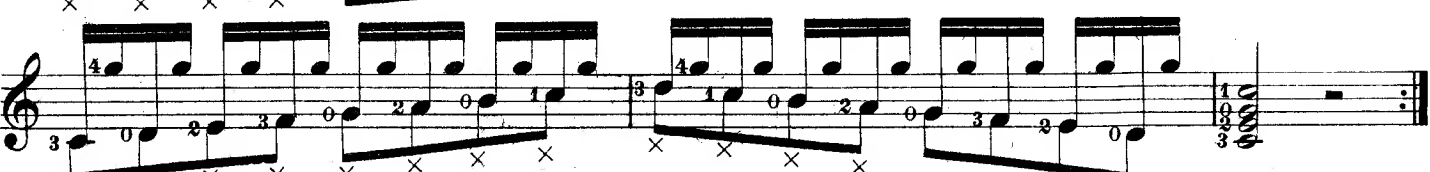
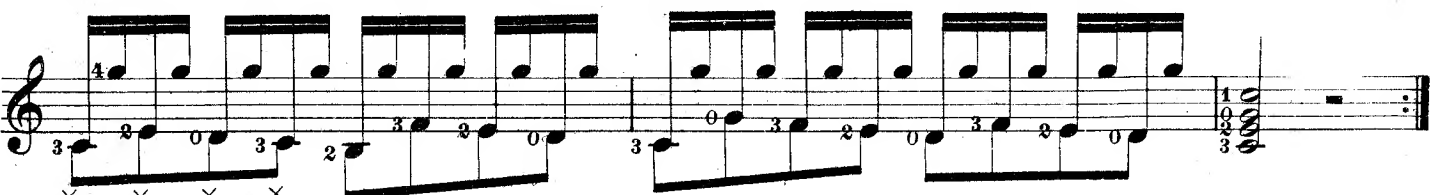
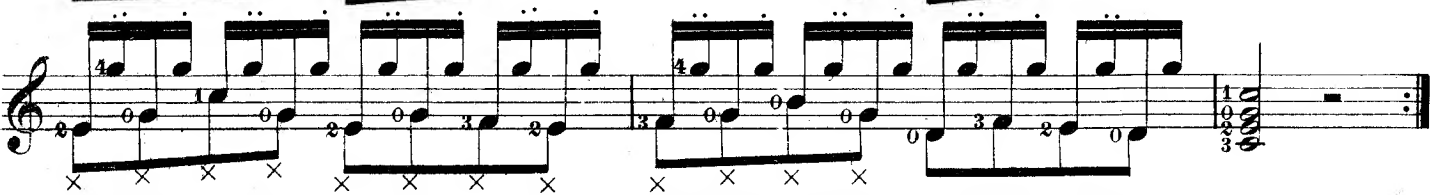




Retain the 4th finger on the upper note G till the end.



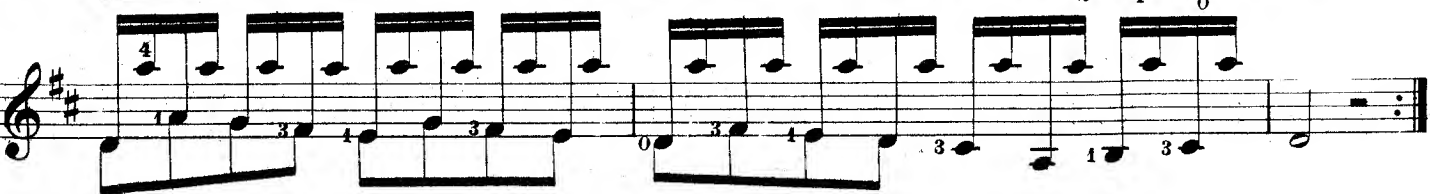
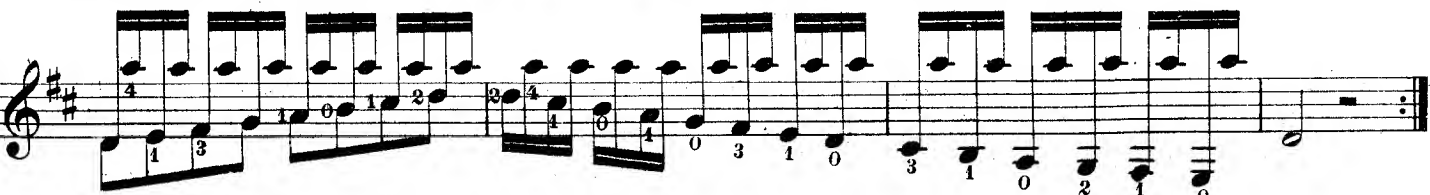
Retain 4th finger on G.



Retain 4th finger on G.



Exercise in D. Retain the 4th finger on A in the 4 following exercises.



Scale of "Thirds" "Sixths" and Octaves in various keys in the first position, they should be well practiced so the pupil can execute them without hesitating in changing the fingers from one position to another.

Scale of Thirds.

D stg. 3rd fret. B stg. 3rd fret. E stg. 3rd fret.
A stg. 5th fret. G stg. 4th fret. B stg. 5th fret.

Scale of Sixths.

E stg. 3rd fret.
G stg. 4th fret.

Scale of Octaves.

Scale of Thirds in G.

A stg. 3rd fret. D stg. 4th fret.
E stg. 5th fret. A stg. 5th fret.

Scale of Sixths in G.

Scale of Octaves in G.

Scale of Thirds in D.

Scale of Sixths in D.

Scale of Octaves in D.

Scale of Thirds in A.

A stg. 4th fret.
E stg. 5th fret.

Scale of Sixths in A.

The above eleven Exercises necessitate a slow and diligent way of practice, and are intended for every day study. By so doing, great confidence will be the result, as well as a development of strength in the fingers of the left hand, which is generally most neglected.

The following collection of pieces are progressively arranged, so as to familiarize the student with the several styles of melodies mostly adapted to the Guitar in various keys and styles of movements, after the following selections are well learned, the pupil will then be prepared to proceed to more advanced studies, which will be appreciated in Part Second. I would suggest to the student to not pass speedily over the following studies, but to perfect each one so that it will be executed with smoothness, and the musical rhythm that is necessary, and to give to each piece its true meaning, as they are many selections from some of the greatest masters as well as some Original compositions written especially for this most valuable work.

Divertissement

Andante.

The musical score for "Divertissement" is written in 2/4 time and marked "Andante." It consists of five staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). The music features a mix of eighth and sixteenth notes, often beamed together, with various fingerings indicated by numbers 1-4. The second staff continues the melody with similar rhythmic patterns. The third staff includes a "rit." (ritardando) marking and a "Little faster." instruction. The fourth staff concludes with a "Fine." marking. The fifth staff begins with a "rit." marking and ends with a double bar line and a "D.C." (Da Capo) instruction, followed by two first and second endings marked "1." and "2.".

Sweet-Lorine .

(Waltz.)

Arling Shaeffer.

Tempo di Waltz .

Fine.

Clipper Polka .

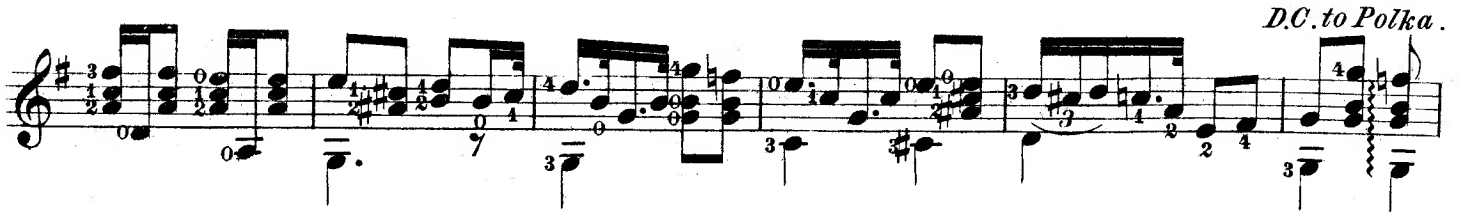
Arling Shaeffer.

Introduction.
Moderato .

Tempo di Polka .

D.C.

Clipper Polka Continued



Tema.

Etude.

By F. Sor.

Andante.

5th Var. on Thema.



Sentimental .

Arling Shaeffer.

Andante con expression.

Copyright 1895 by Arling Shaeffer.

Théma .

Luigi Legnani.

Moderato.

True Love's Return.

Melody in C.

Andante Tema.

Arling Shaeffer.

The musical score is written for a single melodic line on a grand staff (treble and bass clefs). It consists of 10 staves of music. The key signature is one sharp (F#), and the time signature is 3/8. The tempo is marked 'Andante Tema.' The score includes various musical notations such as slurs, ties, and fingerings (1, 2, 3, 4). Dynamics include 'ff' (fortissimo) and 'pp' (pianissimo). There are also 'rit.' (ritardando) markings. The piece concludes with a 'Fine.' marking.

Regrets.

Andante.

Arling Shaeffer.

Tema. con expression.

Bar. 2nd Pos

Fine.

Copyright 1896 by Arling Shaeffer.

Moderato. E Minor.

Minueto.

Extract From Op. 15. By F. Sor.

Bar. 2.

Sweet Lilac Mazurka.

GUITAR.

Arling Shaeffer.

Tempo di Mazurka.

Egyptian March.

GUITAR.

Arr. by Arling Shaeffer.

Maestoso.

Wondering.

Arling Shaeffer.

Cantabile.

Thema

Theme.

Moderato.

Bar 3

Luigi Legnani, Op. 27.

One Sweet Word.

(Schottische.)

Tempo di Schottische.

Arling Shaeffer.

44

Take back the Heart.

Tema.
Andante.

Arr. by Arling Shaeffer.

Musical score for 'Take back the Heart.' in 3/8 time, marked Andante. The score consists of eight staves of music. It features a variety of musical notations including eighth and sixteenth notes, rests, and dynamic markings such as *ff* (fortissimo) and *rit* (ritardando). The piece concludes with the word *Fine.*

"Nearer my God to Thee."

Moderato.

Arr. by Arling Shaeffer.

Musical score for 'Nearer my God to Thee.' in 4/4 time, marked Moderato. The score begins with the instruction 'Bar 1st Pos...'. It consists of two staves of music, featuring various musical notations and dynamic markings. The piece concludes with the word *Fine.*

Larghetto.

Sonata.

Ferdinand Corulli, Op. 81.

The musical score is written for a single melodic line on a treble clef. It begins with a key signature of one sharp (F#) and a 3/4 time signature. The tempo is marked 'Larghetto'. The notation is dense, with many beamed eighth and sixteenth notes. Fingerings are indicated by numbers 1, 2, 3, and 4 above the notes. There are several slurs and accents throughout the piece. Dynamic markings include 'sf' (sforzando) and 'pp' (pianissimo). The page ends with a double bar line.

The Tremolo.

The tremolo is one of the most delicate Embellishments to artistically perform upon the Guitar and when well executed is most beautiful, it is sometimes played tremolo on a single note but can be played upon double notes as well. in practicing the tremolo place the thumb of the right hand upon A Bass stg. and hold it stationed there firmly, then let 2nd finger swing forward and backward hitting the string both ways this is done by some artists with the first finger swinging and picking the string but the movement can be controlled much easier with the 2nd finger to swing and pick the string, it will be easier to try the tremolo at first by operating upon the little E string or 1st string, the following exercises will answer as a valuable lesson and the different ways of executing the tremolo.

Tremolo .

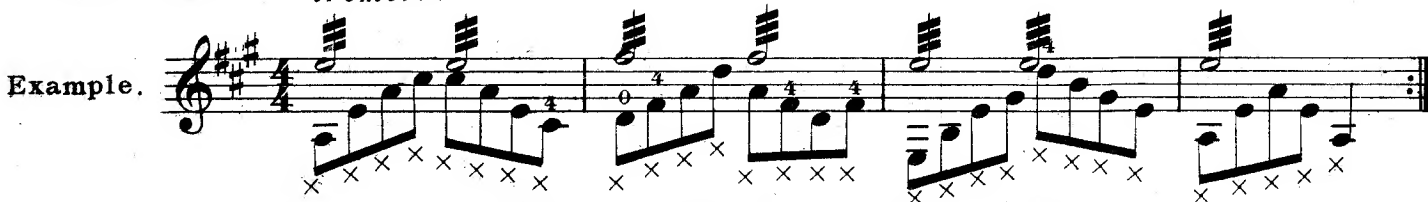


When the Tremolo occurs on two notes to be played tremolo at the same time, the finger must pass across two strings striking both in moving forward and backward.



Tremolo with Accompaniment.

This style of playing is one of the most difficult of any to perform, while the 2nd finger is passing to and fro upon the tremolo note, the thumb must strike the under notes independently of the tremolo finger thus making two movements in operation at the same time moving in opposite directions or contrary motion. *tremolo.*

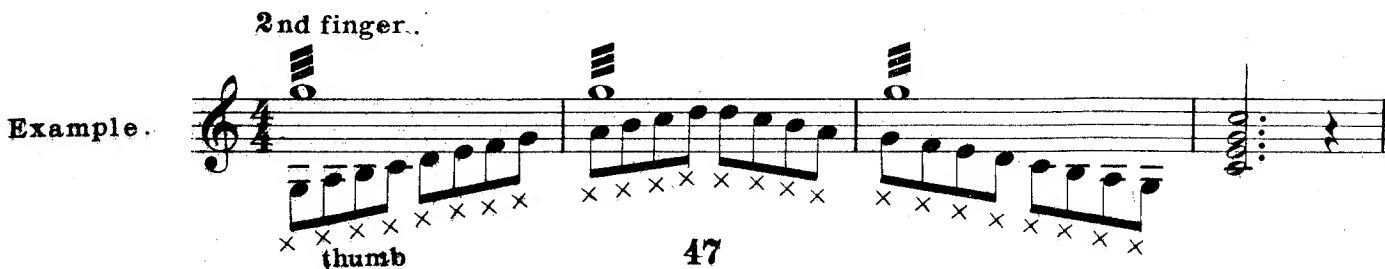


Tremolo on Two or Three strings at once.

The effect is very pleasing and can be applied many times to great advantage on half or whole notes where a sustained tone is wanted, to execute such notes the finger should be placed in position slanting backward towards the bridge and passing forwards and backwards across the two or three strings to be played tremolo touching them only slightly and should move at a great speed. The thumb of the right hand can rest on one of the Bass strings and assist to steady the hand while the 2nd finger is performing the tremolo movement. Practice the movement of the 2nd very slow at first accelerate by degrees.



Tremolo on one string pick under notes with the thumb at same time.



Melody .

Upper notes continual tremolo

Example.



Gamut in Second Position .

The following system of fingering compares with the scale of G in the 1st position . Bar all the strings across at nut with 1st finger . Finger all notes with remaining 3 fingers the following fingering is correspondingly the same only applied in the 2nd position thus giving the scale of A Major in the 2nd position, however this fingering can be applied to any position on the Guitar and the name of the scale will be where the 1st finger falls upon the 3rd or G string or 4th finger falls on either Bass E or small E string .

Scale of A in Second Position .

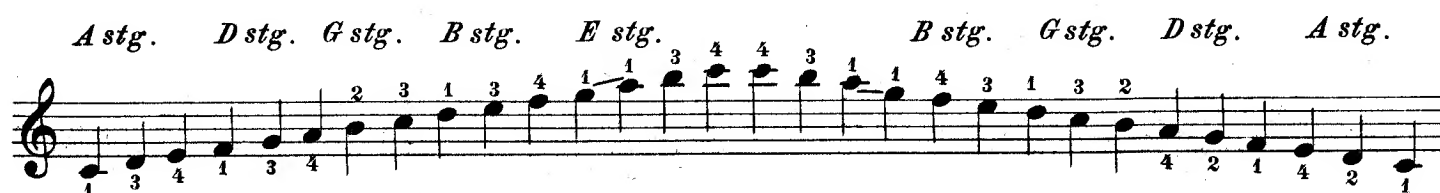
Barr 2nd position during entire scale .



Gamut in Third Position .

The following scale corresponds to scale of A in the 1st Pos . By barring the nut run the scale of A with remaining 3 fingers . To complete this scale in any position the hand is obliged to shift two frets higher to complete scale on little E string ascending and return to its natural shift position again after 1st 3 notes are made on little E string .

Scale of C in Third Positions .



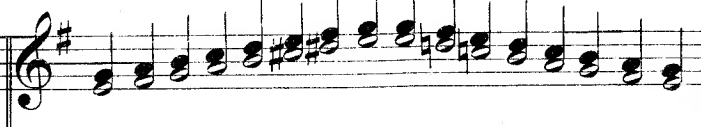
The above scale when fingered in any other position will determine its name from the note which the first finger falls upon or commences upon the A bass stg .

Major and Minor Scales of all the Keys in Music.

C Major. A Minor.



G Major. E Minor.



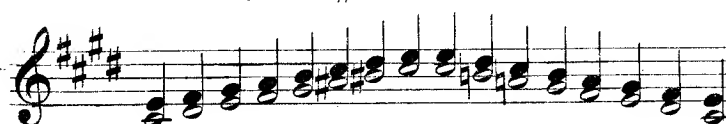
D Major. B Minor.



A Major. F# Minor.



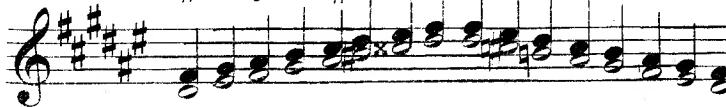
E. Major. F# Minor.



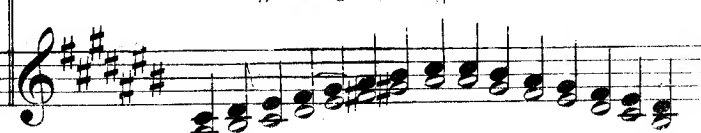
B Major. G Minor.



F# Major. D# Minor.



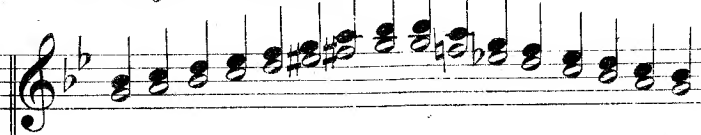
C# Major. A# Minor.



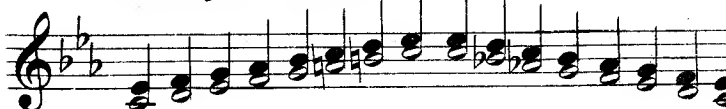
F Major. D Minor



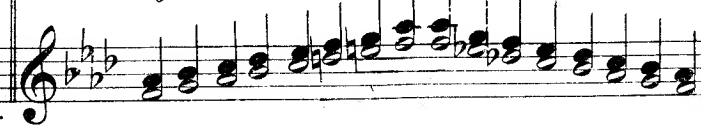
Bb Major. G Minor.



Eb Major. C Minor



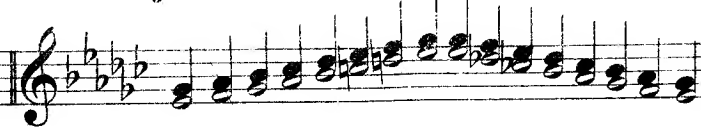
Ab Major. F Minor.



Db Major. Bb Minor



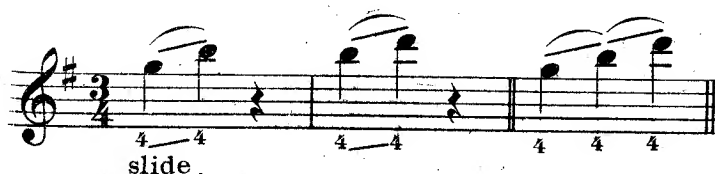
Gb Major. Eb Minor.



Ornamentations, or Embelishments.

There are many signs in use to indicate certain effects desired, some are executed in a manner peculiar to the Guitar. The long slide from a given note passing over several frets to a higher, or lower note desired, is a most pleasing effect. the examples here given will assist much to a general application of this rule when met with in other forms.

Example.



In this example where two or more notes are connected by slides, sound 1st note, slide to 2nd, then sound 2nd and slide to 3rd, but not to sound 3rd after sliding to it.

Ex.

If the sign is expressed over two notes, both notes must be slured by sliding upon two strings at once.



In this example the first two are picked, 1st & 3rd fingers falling sufficiently hard upon the two following notes to cause them to sound without picking them.



Pick 1st two notes, slide to 2nd on same strings as first notes are made on.

Grace Notes.

The grace note is a small note with a dash across the stem, and has no given time, is played very quickly and the time is taken from the following note, they can be slured or picked.

	Slured.	Picked.
Written.		
Played.		

Double small notes are called Appoggiatures.

Two small notes in succession are played in the same manner. when slured only the first notes are picked, the finger falling or sliding to the two following notes, and are written as follows.

Written.  Picked.

Played. 

The Gruppetto.

Is a group of small Appoggiatura notes, and instead of writing a number of notes it is expressed by a sign of a letter S lying down sideways ∞ or S, and the attitude of the sign changes the Gruppetto.


Example  A B C

Played. 





Pick Pick



only pick 1st and last note.

Part Second.

After the Student has accomplished the foregoing scales chords and exercises in the first Position of the Guitar, they are now sufficiently advanced to proceed into the higher positions of the Instrument and thus be able to execute pieces ranging from the first to the 12 position, and to enable the student to do this. Part Second will be of great assistance in order so they can run the scales shifting from lower to higher positions, also intelligently performing the Major and Minor chords and their inversions, after this preparatory instruction has been well learned, the student will have unlocked many of the seemingly difficult and intricate points of the Guitar, after which much pleasure and interest will be found in its study. At this point is where many amateurs cease to progress and advance onward into the artistic and most beautiful capabilities of the Guitar, a general review of the scales will be of great benefit to the student, so as to graduate the fingers of the left hand to the different scales so they can execute them without thinking where the fingers are to be placed, which lack of practice has retarded the advancement of so many promising performers, the following studies should be practiced slowly at first, placing the fingers of the left hand very firmly upon the strings with as much force as will allow so as not to cause soreness of the fingers, then gradually accelerate by degrees until the exercises and scales can be played with considerable speed, but still retaining the firmness in fingering. This will do much towards developing the necessary strength in the left hand.

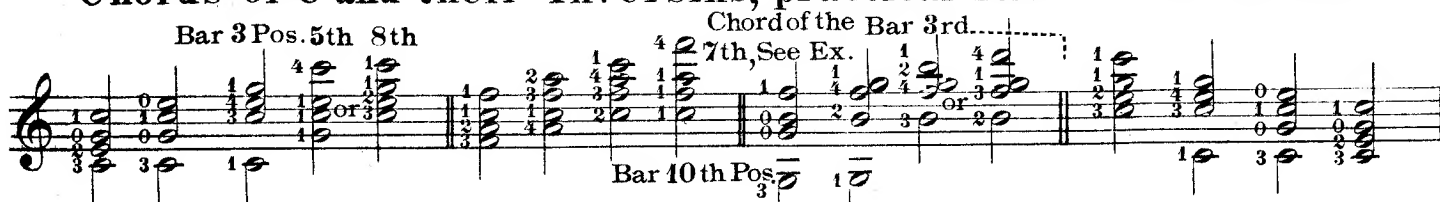
Scale of C Major.



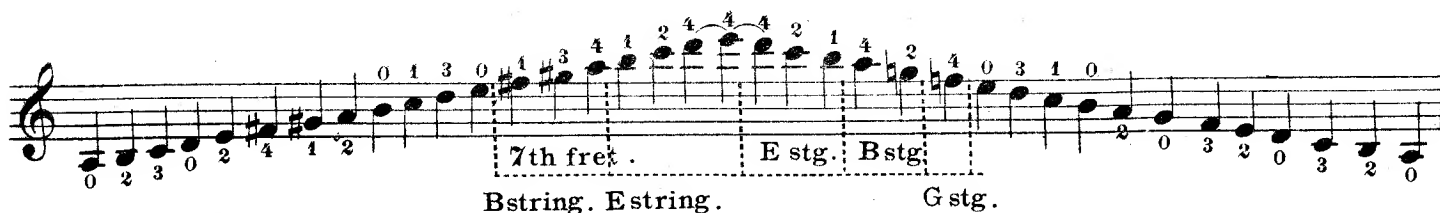
Scale of C in thirds into higher positions.



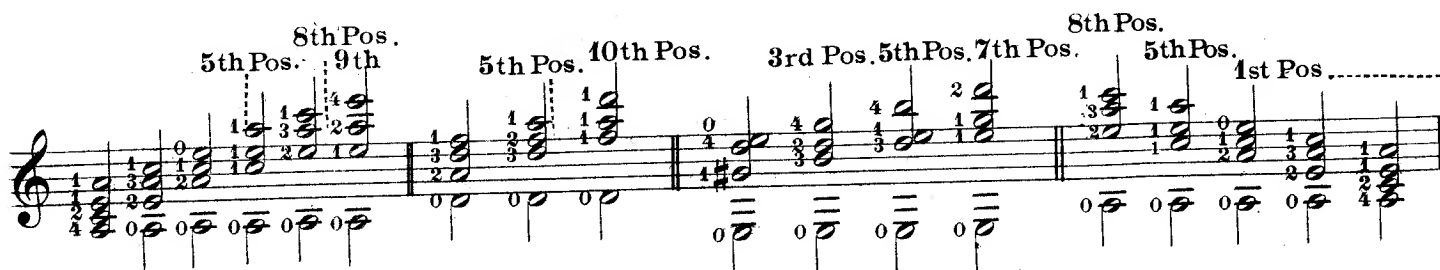
Chords of C and their Inversins, practical form for the Guitar.



Scale of A Minor.



Chords of A Minor. (Practical form for the Guitar.)



Scale of G Major into high positions.

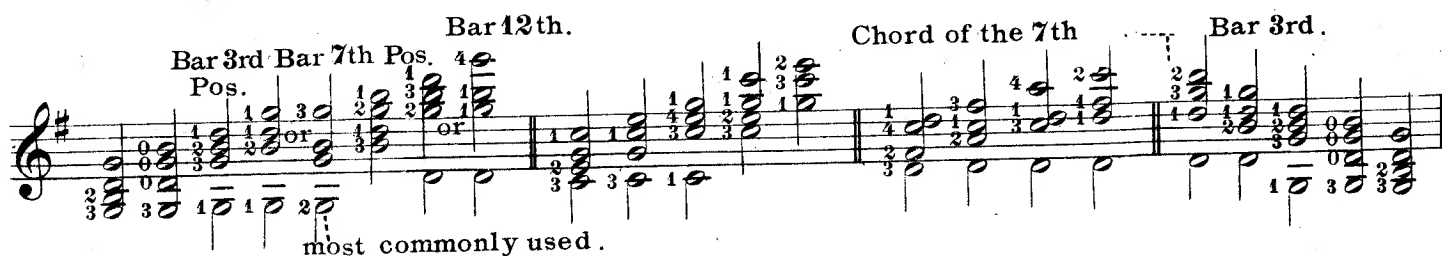


Scale of thirds in G, into high positions.

Note. The first finger should be retained upon the little E string when once used, and not leave the string until compelled to.



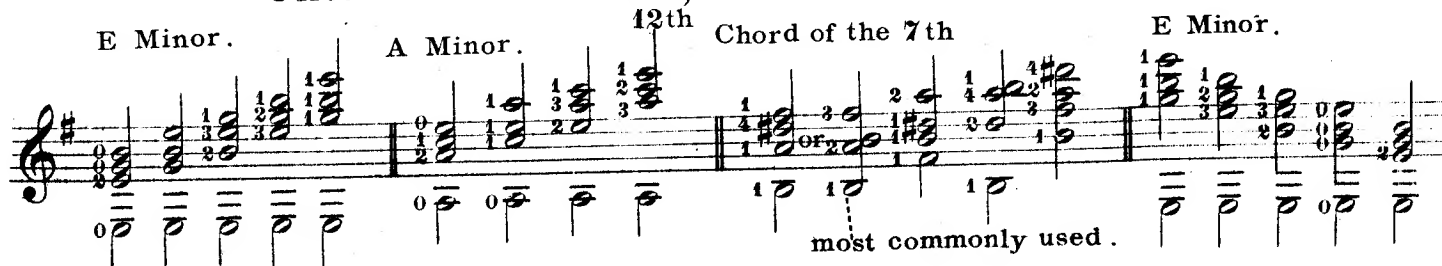
Chords in G Major and their Inversions.



Scale of E Minor.



Chords of E Minor, and their Inversions.



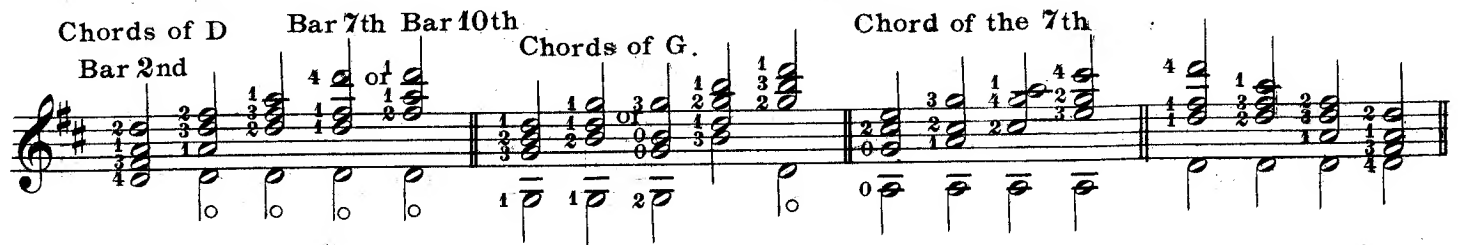
Scale of D Major.



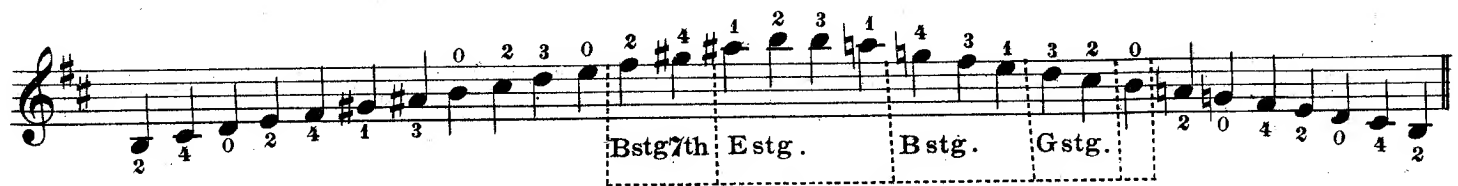
Scale of Thirds in D Major.



Chords of D Major and their Inversions



Scale of B Minor.



Chords of B Minor, and their Inversions.



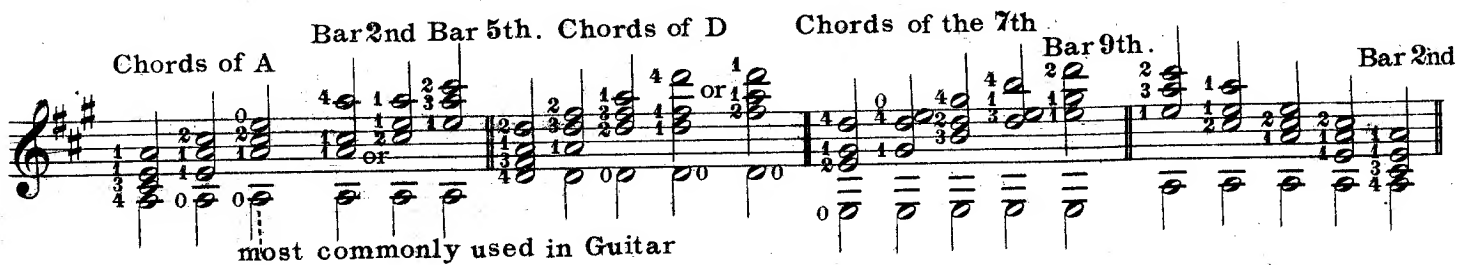
Scale of A Major.



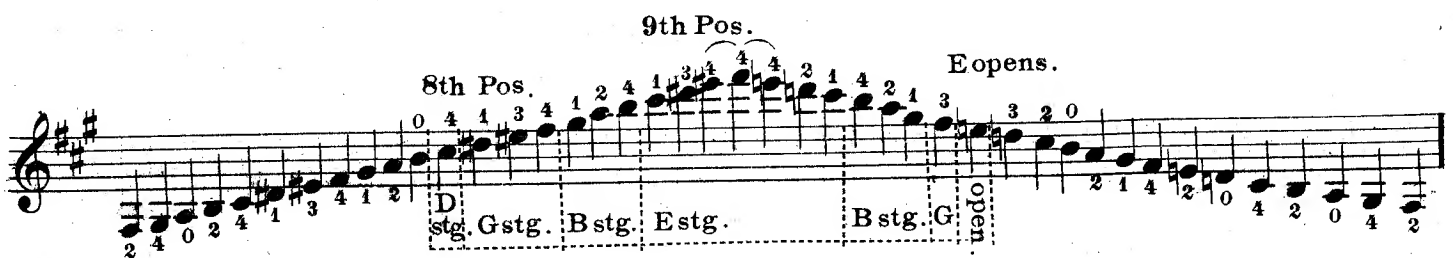
Scale of Thirds in A Major.



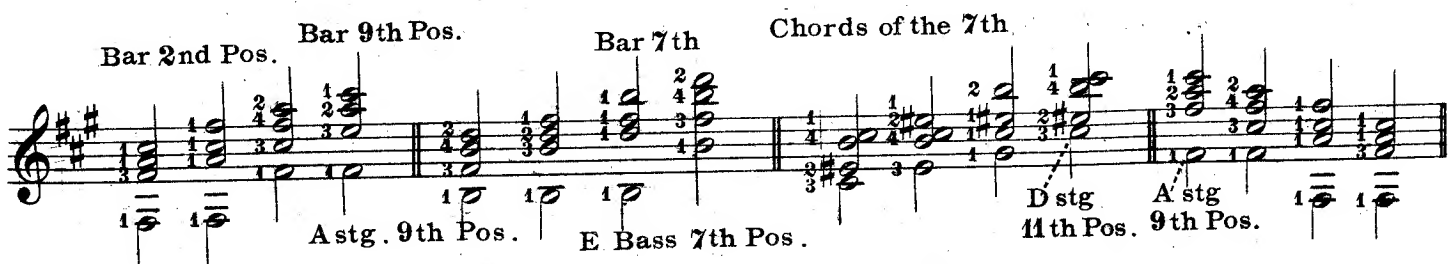
Chords of A Major and their Inversions.



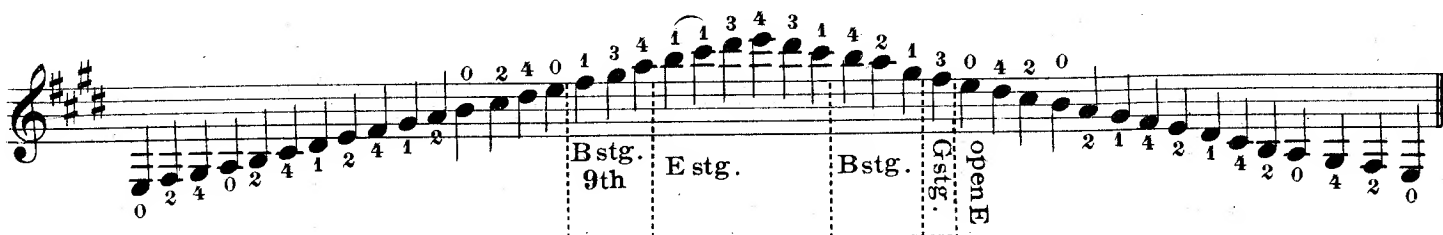
Scale of F# Minor.



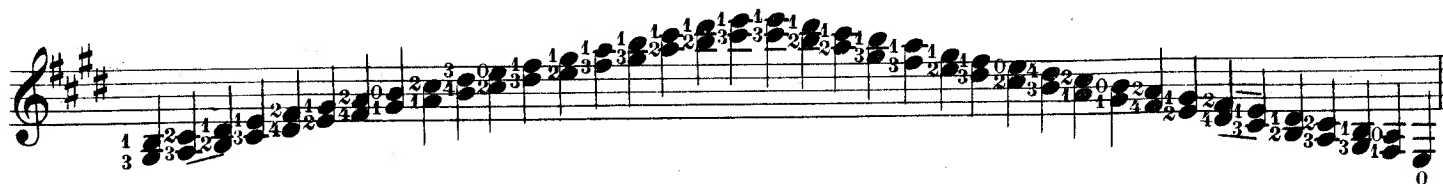
Chords of F# Minor, and their Inversions.



Scale of E Major.

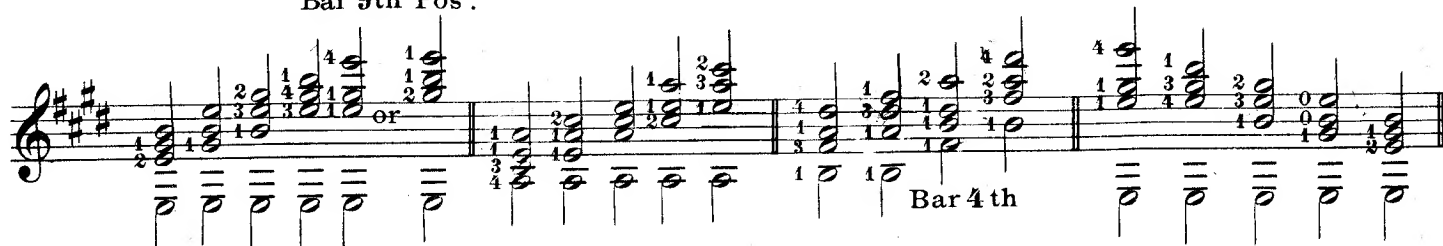


Scale of Thirds in E Major.



Chords of E Major, and their Inversions.

Bar 9th Pos .



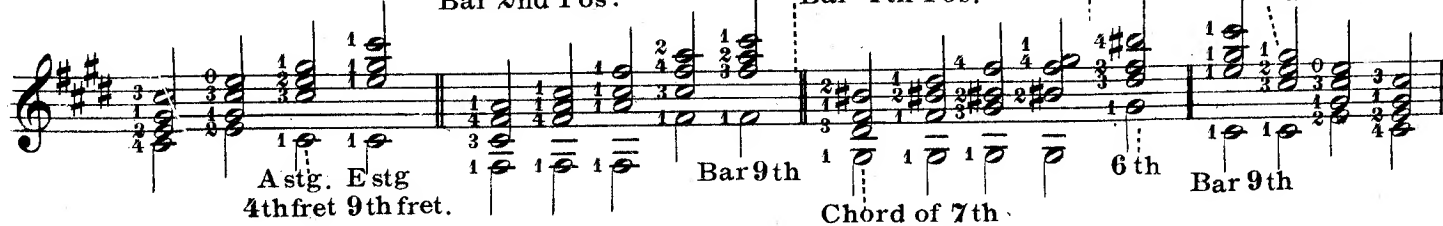
Chords of C# Minor .



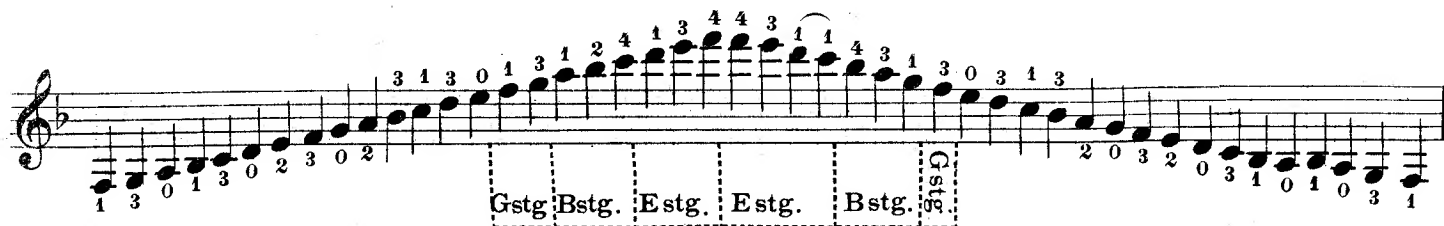
Chords of C# Minor, and their Inversions.

Bar 2nd Pos.

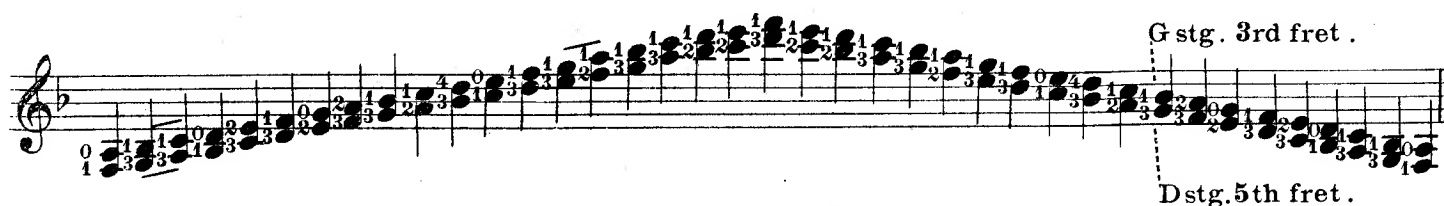
Bar 4th Pos.

Bar 4th

Scale of F Major.



Scale of Thirds in F Major.



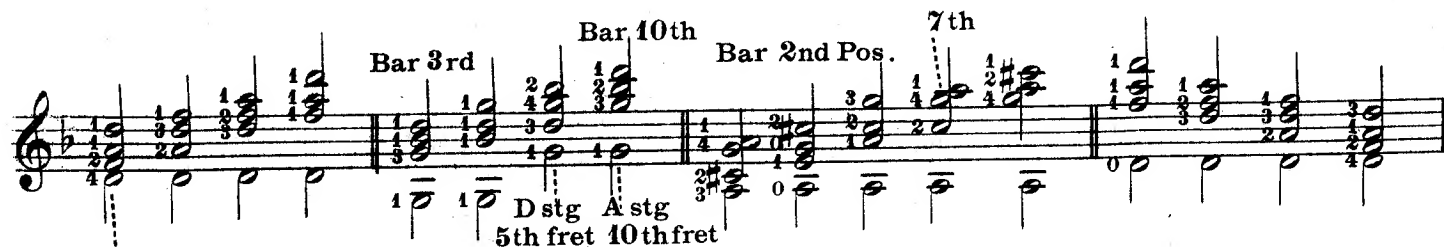
Chords of F Major, and their Inversions.



Scale of D Minor.



Chords of D Minor and their Inversions .



This chord is not practical unless taken at the 7th Pos. the first inversion is mostly used.

It is seemingly difficult to the average Guitar performer to execute the "Arpeggio," this being one of the most beautiful effects of the Guitar, It is now time for the student to commence their practice. In order that they may acquire the necessary grace and accuracy of touch and to facilitate the movement of the Left hand to shift from lower to higher positions, the following Exercises have been prepared, they should be diligently practiced; the greatest object to attain is, to be able to "shift" in chords, that is to take the position of the chord that is required to where the hand is to shift to, without losing time, as the Left hand passes from one position to another as nearly all arpeggio passages are performed by taking chords in their different positions, the arpeggios here are written in several keys.

Arpeggio Runs.

Arpeggios in key of C. shift. Take full chord of F Barr entire 1st Pos.

take chord of C 3rd 8th Pos. shift 5th shift 8th Pos. Pos.

E stg. 3rd fret. R.H. shift 3rd Pos. shift 6th Pos. take C chord. shift to 3rd Pos. shift to 5th Pos.

take chord of G hold to shift. B stg. 4th ft. B stg. 8th ft.

Arpeggio in the key of G.

Notice. After the Arpeggio has been started, the exact time must be retained till finished in a connected manner.

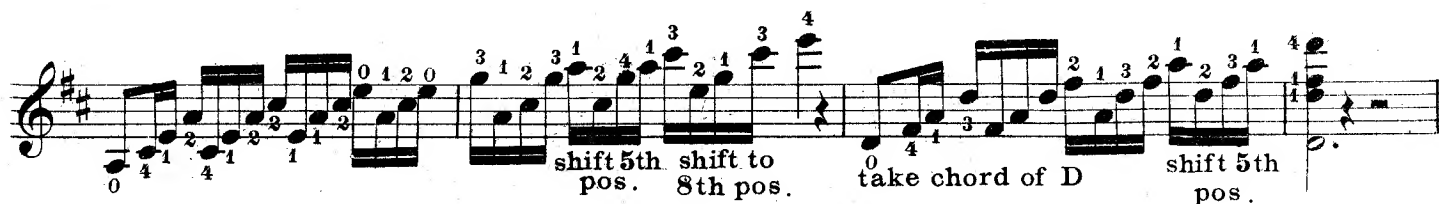
Bar 3rd Pos. shift 7th shift 10th 3rd Pos. 8th pos. 12th pos. bar.

Bar shift. shift 5th pos. Bar 7th pos. shift. Bar 3rd pos. shift 7th shift 10th pos.

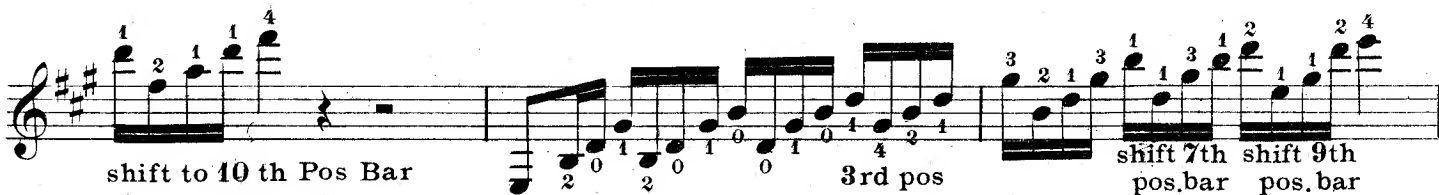
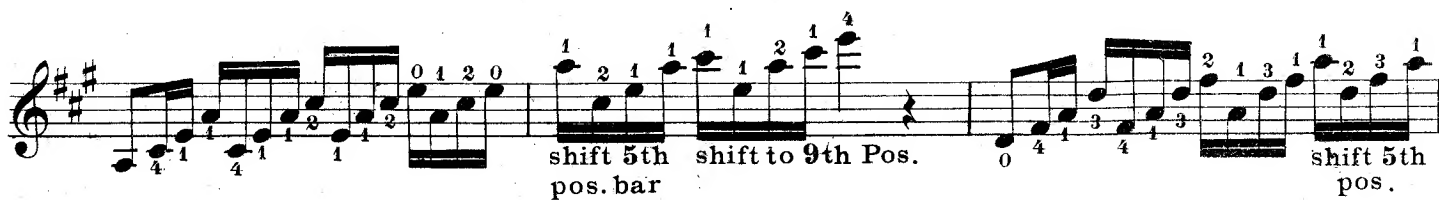
take pos. of notes at once

Arpeggios in the Key of D Major.

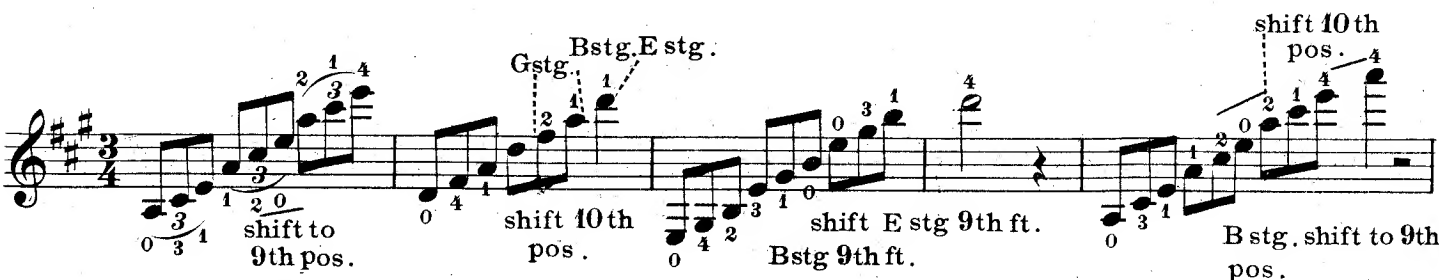
take chord of D shift 5th pos. Bar 10th pos. 3rd pos. shift 7th pos.



Arpeggio in the Key of A Major.

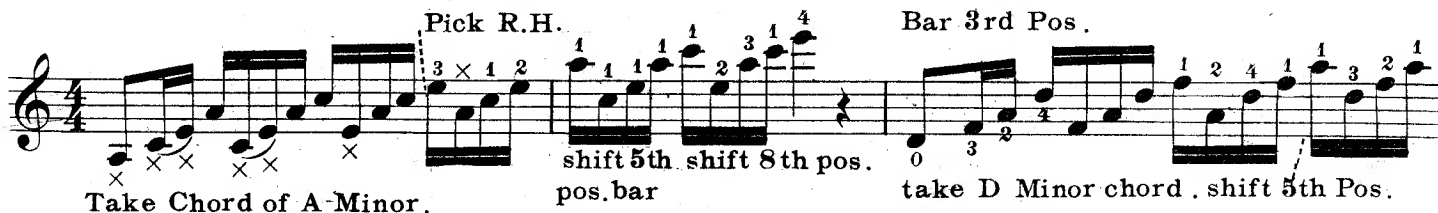


Arpeggios in Triplets in Key of A.



In order to facilitate movement, the palm of the left hand must remain extended from the neck about an inch, not permit the hand to touch the side of the neck, the thumb remains under the neck in a fixed position, wrist projecting outward, strict attention to the above rules is of vast importance.

Arpeggios in the Key of A Minor.



10 th ft 60
B stg.

shift 5th Pos. 1 2 3 1 1 3 2 1 0
8th Pos. 12th pos.

Arpeggio in the Key of E Minor.

Take full chord of A Minor.

shift 3rd 7th Pos. Har. Pos.

Bar 2nd Pos.

Shift 5th Pos. 8th Pos. Bar 4th Pos. 7th pos. 10th pos.

3rd Pos shift. 7th pos. Har.

Take position B & E on Bass strings preparatory for run.

Arpeggio in the Key of D Minor.

Bar 3rd Pos.

Take D Minor chord. shift. shift 10th pos.

shift 6th 10th pos. pos. 5th pos. 8th pos. 12th. Har.

shift 5th pos. 10th pos. bar Har 12th Dstg

Take D Minor chord.

The Different Gamuts .

Scales can be run across every fret of the Guitar which are called the Gamuts, the most essential to learn are the 1st, 4th, 5th and 9th. For example the following scale is given as the scale of E in the 4th position. To form a correct idea of performing scales in different positions or Gamuts the position or fret which the first finger barrs all the strings must be considered to be the nut pressing them firmly and the first finger remaining in that position until the scale is finished from lowest note on E Bass string to the highest note accessible on the opposite little E or 1st string. It is suggested to hold the 1st finger across all the strings during the performance of the entire scale only till such a time when the fingering has been committed to memory then the first finger can be released except when performing the notes which occur in its fixed position. The following fingering can be applied across any fret or position of the Guitar fingerboard while the scale is changed, yet the fingering is not. When applied to any other fret the name of the scale will be the name of the letter which the 4th finger makes when it falls on the A Bass string or 2nd finger on the 2nd or B string. In the following scale it will be observed that the 4th finger fingers the letter E when placed upon the A string.

Scale of E in The 4th Position .

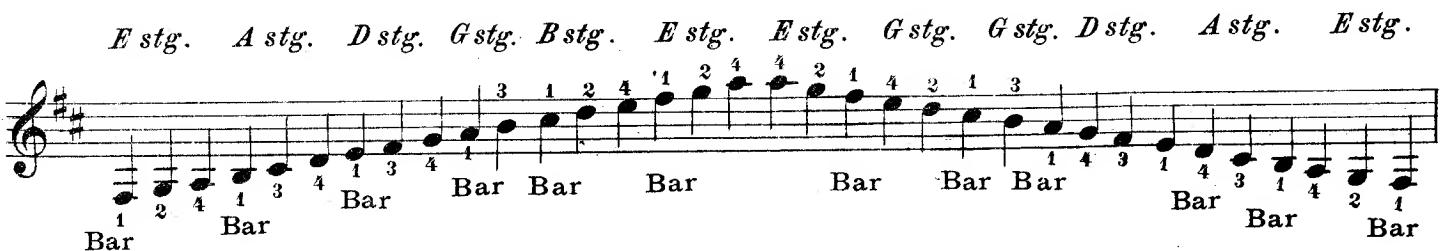
Bar 4th fret. 1st finger remains firmly across all the strings.



The above system compares with the fingering of C scale in the 1st position when the nut is Barred with the 1st finger, while the remaining three fingers are used to finger the strings.

Scale of D in Second Position .

Barr 2nd fret. Hold firmly all the 6 string.



It is not necessary at all times to hold the first finger across the 6th string through the whole scale. The same effect would be obtained by placing the 1st finger on the lowest note in above scale and let the finger fall in its respective place, the same as if barred. To Barr the 3rd fret and apply the same fingering as above would produce the scale of E♭ or D♯. Place 1st finger, Barr at 5th fret with same fingering as above, will produce the scale of F in the 5th position, and so on.

Chords in the higher positions to be used in playing accompaniments.

Chords of A in the 5 th Position.

Chords of A in the 5th Position.

The image displays two musical staves. The top staff is titled "Chords of A in the 5th Position." and contains five measures, each showing a chord diagram for A major (A, C#, E) in the 5th position. The chords are labeled with their constituent notes and fingering: 1-2-3. The bottom staff shows a sequence of five eighth-note chords (A, C#, E) in the 5th position, with fingering 1-2-3.

Chords of A in the 9th Position.

Chords of A in the 9th Position.

The image displays two staves of music in A major (three sharps: F#, C#, G#) and 3/4 time. The top staff shows the 9th position of the A major scale, starting on A4 (first line) and ending on A5 (second space). The bottom staff shows the 9th position of the A minor scale, starting on A4 (first line) and ending on A5 (second space). The scales are written in a compact, slurred format. Below the scales, the chords of A in the 9th position are listed: A major (A-C#-E), A minor (A-B-D), A7 (A-B-D-F#), A7b9 (A-B-D-F#-G#), A9 (A-B-D-F#-G#-C#), and A13 (A-B-D-F#-G#-C#-E). Each chord is shown in its 9th position, meaning the root A is on the first line of the staff. The chords are written in a compact, slurred format, with the notes A, C#, E for A major, A, B, D for A minor, A, B, D, F# for A7, A, B, D, F#, G# for A7b9, A, B, D, F#, G#, C# for A9, and A, B, D, F#, G#, C#, E for A13. The chords are written in a compact, slurred format, with the notes A, C#, E for A major, A, B, D for A minor, A, B, D, F# for A7, A, B, D, F#, G# for A7b9, A, B, D, F#, G#, C# for A9, and A, B, D, F#, G#, C#, E for A13.

Chords of D in 5th Position.

[illegible]

Chords of E in 4th Position .

[illegible]

Just At Sunset March.

GUITAR.

Arling Shaeffer.

Introduction.

Tempo di March.

The Introduction section consists of four staves of music. The first staff is in 4/4 time and features a melody with triplets and a 'rit.' (ritardando) marking. The second staff continues the melody with various fingerings. The third staff is labeled 'Trombone Solo' and contains a series of eighth-note patterns. The fourth staff continues the eighth-note patterns and ends with a 'D.C. to Fine.' instruction.

Soon Forgotten.

Arling Shaeffer.

Andante. con espressione

The 'Soon Forgotten' section is a guitar solo in 3/4 time, marked 'Andante. con espressione'. It consists of eight staves of music. The first staff is labeled 'GUITAR.' and 'D.G. Stg's.'. The second staff has 'On D G Stg's.' written above it. The third staff includes '5th Pos.', 'BG Stg.', and '5th Pos.' markings. The fourth staff has '5th Pos.', '7th Pos.', 'Dstg.', and 'Bar 4th' markings. The fifth staff has '5th Pos.', 'Dstg.', and 'Bar 4th' markings. The sixth staff has '5th Pos.', 'Dstg.', and 'Bar 4th' markings. The seventh staff has '5th Pos.', 'Dstg.', and 'Bar 4th' markings. The eighth staff has '5th Pos.', 'Dstg.', and 'Bar 4th' markings. The section concludes with a 'Cadenza allegro' marking and a 'Bar 7th Pos.' instruction.

"Go" Gallop.

(CIRCUS)

Arr.by Arling Shaeffer.

GUITAR.

GUITAR.

The sheet music is for a guitar piece in D major (two sharps) and 2/4 time. It consists of five systems of music. The first system has two staves. The second system has two staves. The third system has two staves. The fourth system has two staves. The fifth system has one staff. The music includes various guitar techniques such as triplets, slurs, and dynamic markings like *ff*, *f*, *p*, and *ff*. The piece ends with a "D.C." (Da Capo) instruction.

TRUE LOVE GAVOTTE.

GUITAR SOLO.

Arling Shaeffer.

Tempo di Gavotte.

The Guitar Solo section consists of five staves of music in G major (one sharp) and 2/4 time. It begins with a treble clef and a key signature of one sharp (F#). The first staff contains a series of chords and eighth notes. The second staff includes an 'accel' marking above the music. The third and fourth staves feature complex rhythmic patterns with many beamed eighth and sixteenth notes. The fifth staff concludes the solo with a double bar line and a repeat sign, followed by two endings labeled '1.' and '2.' leading to a 'D.C.' (Da Capo) instruction.

TRIO.

The Trio section consists of four staves of music. It begins with a treble clef and a key signature of one sharp (F#). The first staff contains a series of chords and eighth notes. The second and third staves feature complex rhythmic patterns with many beamed eighth and sixteenth notes. The fourth staff concludes the Trio with a double bar line and a repeat sign, followed by two endings labeled '1.' and '2.' leading to a 'D.C. al O.' (Da Capo alla Onda) instruction.

CODA.

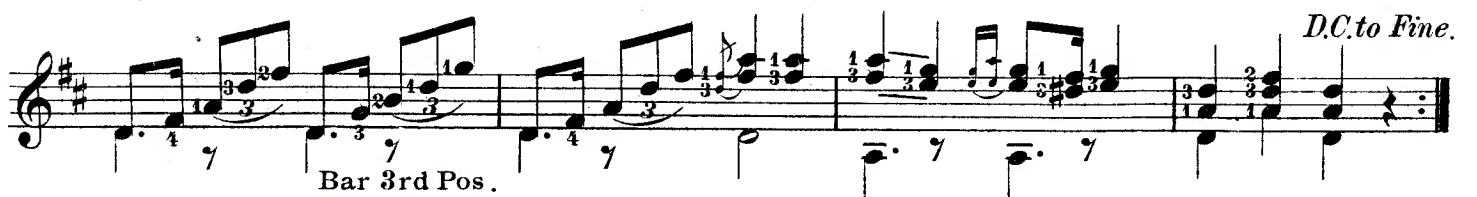
The Coda section consists of one staff of music. It begins with a treble clef and a key signature of one sharp (F#). The staff contains a series of chords and eighth notes, ending with a double bar line and a repeat sign, followed by a '7th' marking and a final chord.

On the Beach Schottische.

Tempo di Schottische.

Arr. by Arling Shaeffer.

Guitar.



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Swinging Waltz.

Tempo di Waltz.

By Thomas Swain.
Arr. by Arling Shaeffer.

Bar 2

Bar 4th

Bar 4th Pos.

Bar 2nd

9 Pos.

Har. Last time Fine.

9th Pos.

D.C. to Fine.

Gottschalk Cradle Song.

GUITAR SOLO.

Andante. **Tema.**

Bar 2nd Bar 1st

Bar 2nd

Bar 1st

Fine.

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Alice Where Art Thou.

Andante.

Arr. by Arling Shaeffer.

Bar 9th

Astg. 9th

Bar 7th 5th

Bar 2nd Pos.

rit.

Bass Solo

Fine.

rall.

Cavalleria Rusticani.

Pietro Mascagni.
GUITAR SOLO.

Arr. by C. Jones.

Andante Con Expression.

The image displays a guitar solo score for the piece 'Cavalleria Rusticani' by Pietro Mascagni, arranged by C. Jones. The tempo is marked 'Andante Con Expression'. The score is written in 3/4 time and consists of six staves of music. The notation includes various musical symbols such as treble clefs, key signatures (one sharp, F#), and time signatures. The music features a mix of single notes, chords, and arpeggiated figures. Fingerings are indicated by numbers 1-4 below the notes. Some measures include dynamic markings like 'f' (forte) and 'p' (piano). The score is presented in a clear, black-and-white format, suitable for a printed music book.

Fine.

Theme.
Sentimental.

Andante Tema .

D.C. to Fine.

Home Sweet Home.

Variations.

GUITAR SOLO.

Arr. by Arling Schaeffer.

Tema Andante. Bar 1st. 5th.

The main theme is written in 4/4 time and consists of five measures. The notation is as follows:

- Measure 1: Treble clef, key of C major. Notes: C4 (half), E4 (quarter), G4 (quarter), A4 (quarter). Fingering: 1, 2, 3, 4.
- Measure 2: Treble clef, key of C major. Notes: C4 (half), E4 (quarter), G4 (quarter), A4 (quarter). Fingering: 1, 2, 3, 4.
- Measure 3: Treble clef, key of C major. Notes: C4 (half), E4 (quarter), G4 (quarter), A4 (quarter). Fingering: 1, 2, 3, 4.
- Measure 4: Treble clef, key of C major. Notes: C4 (half), E4 (quarter), G4 (quarter), A4 (quarter). Fingering: 1, 2, 3, 4.
- Measure 5: Treble clef, key of C major. Notes: C4 (half), E4 (quarter), G4 (quarter), A4 (quarter). Fingering: 1, 2, 3, 4.

Var. I.

The first variation consists of five measures. The notation is as follows:

- Measure 1: Treble clef, key of C major. Notes: C4 (half), E4 (quarter), G4 (quarter), A4 (quarter). Fingering: 1, 2, 3, 4.
- Measure 2: Treble clef, key of C major. Notes: C4 (half), E4 (quarter), G4 (quarter), A4 (quarter). Fingering: 1, 2, 3, 4.
- Measure 3: Treble clef, key of C major. Notes: C4 (half), E4 (quarter), G4 (quarter), A4 (quarter). Fingering: 1, 2, 3, 4.
- Measure 4: Treble clef, key of C major. Notes: C4 (half), E4 (quarter), G4 (quarter), A4 (quarter). Fingering: 1, 2, 3, 4.
- Measure 5: Treble clef, key of C major. Notes: C4 (half), E4 (quarter), G4 (quarter), A4 (quarter). Fingering: 1, 2, 3, 4.

5th. . . . 7th. . . . 5th.

The second variation consists of five measures. The notation is as follows:

- Measure 1: Treble clef, key of C major. Notes: C4 (half), E4 (quarter), G4 (quarter), A4 (quarter). Fingering: 1, 2, 3, 4.
- Measure 2: Treble clef, key of C major. Notes: C4 (half), E4 (quarter), G4 (quarter), A4 (quarter). Fingering: 1, 2, 3, 4.
- Measure 3: Treble clef, key of C major. Notes: C4 (half), E4 (quarter), G4 (quarter), A4 (quarter). Fingering: 1, 2, 3, 4.
- Measure 4: Treble clef, key of C major. Notes: C4 (half), E4 (quarter), G4 (quarter), A4 (quarter). Fingering: 1, 2, 3, 4.
- Measure 5: Treble clef, key of C major. Notes: C4 (half), E4 (quarter), G4 (quarter), A4 (quarter). Fingering: 1, 2, 3, 4.

rall. Bar 5th. 7th. 5th.

Var.2.

Bar 5th.

Var.3.

Bass Solo.

Five staves of musical notation. The first four staves contain continuous melodic and harmonic lines. The fifth staff starts with a forte (*ff*) dynamic and includes some complex fingering or articulation markings, possibly indicating a trill or a specific fingerings for a scale.

Var.4. **Moderato.**

Three staves of musical notation for a variation. The first staff is in 4/4 time. The tempo is marked **Moderato.** The notation includes various note values, slurs, and triplets, indicating a more complex rhythmic pattern than the previous section.

3 2

0 2 4

Bar 1st. Bar 5th.

Var.5.

3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

Bar 5th. . . . Bar 7th. . . 5th. . . 1st.

Bar 5th. . . . 7th. . . 5th. . .

rit.

4

3

4

3

2

1

Bar.5th

Var 6

3

2

1

4

3

2

1

Bar.5th

7th.

5th.

Bar.5th

Fine.

D.C.to

The image displays a musical score for a piece labeled 'Var 6'. It consists of seven staves of music, each containing a series of eighth notes. The notation includes various musical symbols such as treble clefs, time signatures (4/4 and 3/4), and dynamic markings. Key annotations include 'Bar.5th' appearing on the second, fourth, and fifth staves, '7th.' and '5th.' on the fifth staff, 'Fine.' on the sixth staff, and 'D.C.to' on the seventh staff. The score is written in a standard musical notation style with a key signature of one sharp (F#).

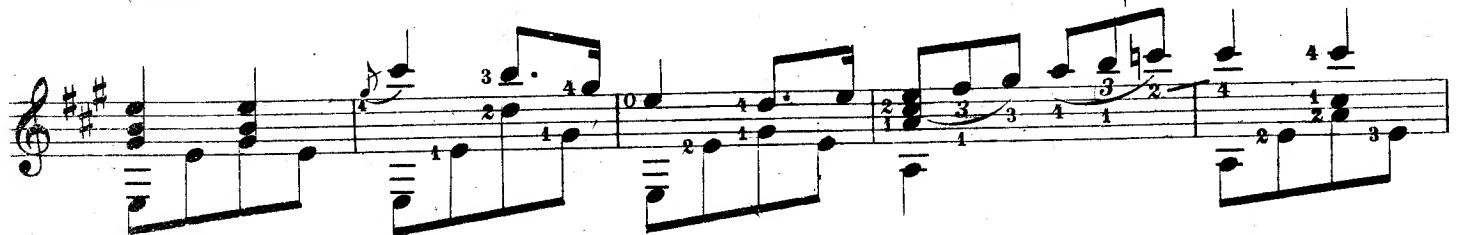
Then You'll Remember Me.

(From Bohemian Girl.)

Introduction Moderato.



Tema Andante.



Bar 6th



E stg.



Fine.

Lang's Flower Song.

(Blumenlied.)

Andante.

Lang.
Arr. by Arling Shaeffer.

7th

6th 9th 5th

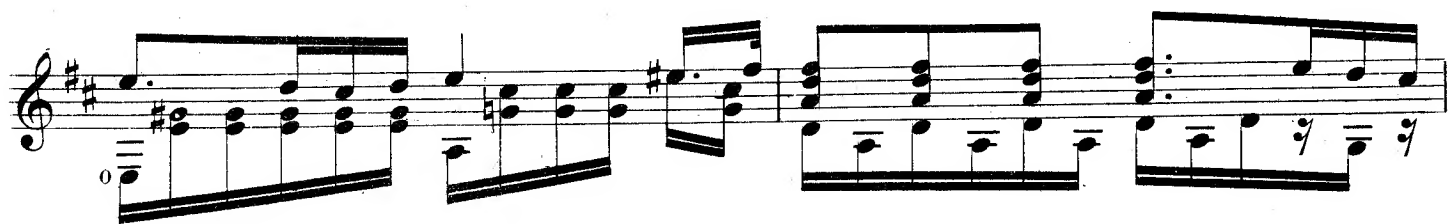
D.C.

4th Pos. Bar 2nd Pos.

Bar 2nd Pos. Bar 4th Bar 2nd

D.C.

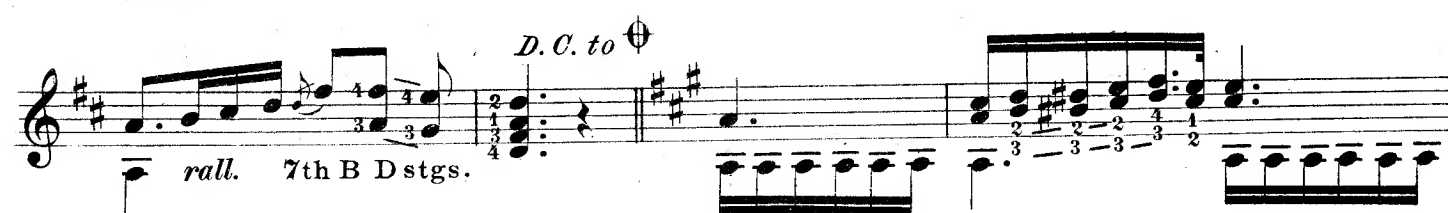
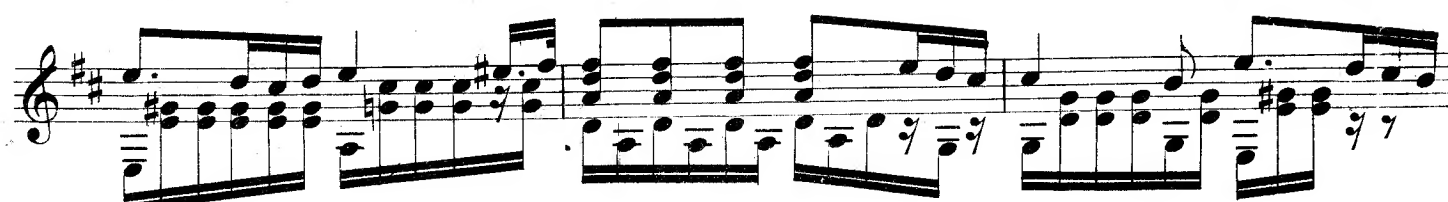
Bar 2nd



Cadenza ad lib.

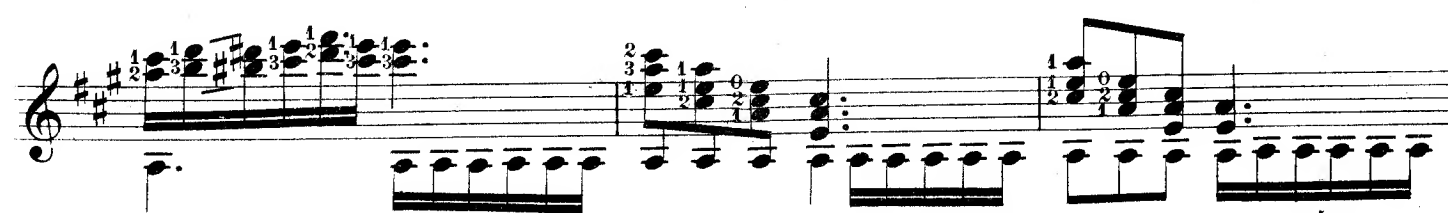


Bar 2nd



D. C. to Φ

rall. 7th B Dstgs.



Bar 5th

9th.....

dim.

Fine.

17th

Fantaisie.

National Hymn of Russia.

P. Pettoletti Op.15.

Revised and figured by Arling Schaeffer
and performed by him with marked success.
dol.

Larghetto.

Introd.

p

3rd Pos.

cresc.

dim.

f

dol.

Moderato.

Theme.

mf

Bar 2nd Pos.

dol.

Majestic. *dol.*

Var. 1.

sf *sf* *sf* *dim.* *sf*

Con anima

p *f*

Bar 2nd

dol. 5th Pos.

Var. 2.

cresc.

Bar 2nd

dim.

3rd Pos. Bar 2.

cresc.

dol. *cresc.* Bar 3rd.

3rd Pos.

sf

Bar 4th. *cresc.* Bar 2.

sempre. f

Bar 3rd.

dim.

Larghetto.

ritard. *p* 3rd Pos.

rit.

perdendosi *p* **Fine.**

Minuet.

Andante.

Ferd. Sor.

Musical score for Minuet, Andante, by Ferd. Sor. The score is written for guitar in G major, 4/4 time. It consists of six staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Andante.' and the composer is 'Ferd. Sor.'. The score includes various musical notations such as eighth notes, sixteenth notes, and chords. Fingering numbers (1-4) are indicated above many notes. Position changes are marked as '5th Pos.', 'Bar 3rd', '7th Pos.', and '5th Pos.'. The piece concludes with a 'Fine.' marking.

Theme.

Moderato Cantabile.

Ferd. Sor.

Musical score for Theme, Moderato Cantabile, by Ferd. Sor. The score is written for guitar in G major, 4/4 time. It consists of three staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Moderato Cantabile.' and the composer is 'Ferd. Sor.'. The score includes various musical notations such as eighth notes, sixteenth notes, and chords. Fingering numbers (1-4) are indicated above many notes. Position changes are marked as 'Bar 4th', '5th.', and 'Bar 4th.'. The piece concludes with a 'D.C.' (Da Capo) marking.

Variations.
sur la Cavatine favorite de l'Opéra.
Le Pirate de Bellini.

Arr. by P. Pettoletti.
Revised - Fingered by Arling Shaeffer.

Andante Sostenuto.

Introd. *mf*

7th Pos.

con molto sentimento.

vibrato

piu mosso.

Bstg

ten.

10 th stg.

rit.

cresc.

Bar 5th

leggieramente.

ff

piu cres.

rit.

Andante. dolce.

Tema. *p*

Bstg.

ten. *a tempo.*

Var. I. *mf*

rit. *a tempo.* *dolce.*

a tempo. *lento a piacere.* *rit.*

Var. II. *Piú mosso.*

Bar 2nd

5th Pos. Bar 7th.

5th Pos.

dolce.

rit. leggieramente.

a tempo.

Piu lento.

Var. III

con espressione.

B stg.

5th

dolce.

ff

D-B stgs.

dolce.

B stg.

0 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100

Bstg.
a piacere.

Allegretto.

Var. IV. *mf* 5th Pos. 7th Pos. 9th Pos. 1st Pos.
delicatamente scherzando.

0 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100

0 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100

0 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100

0 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100

9th Pos. *riten.*

a tempo

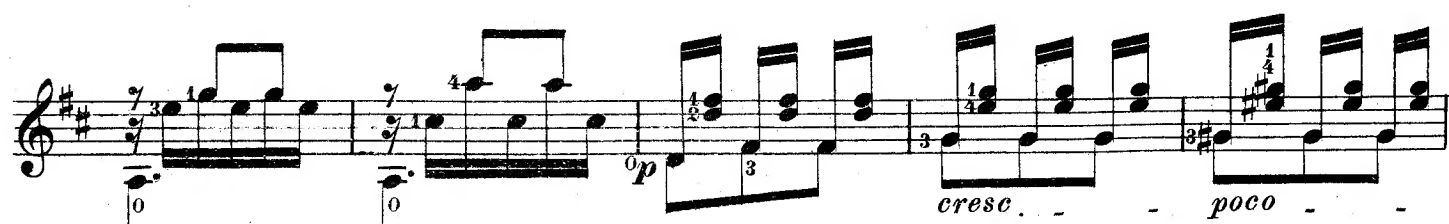
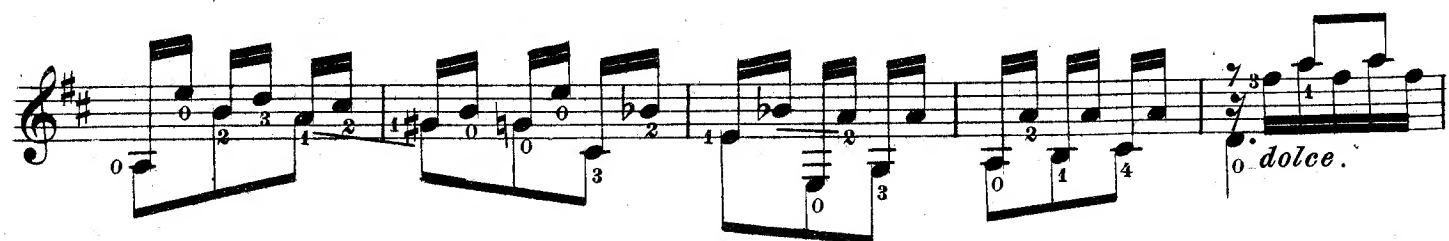
0 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100

5th Pos A stg 6th

Allegro vivace.

0 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100

This page contains eight staves of musical notation for guitar, written in G major (one sharp, F#). The notation includes various guitar-specific symbols such as natural harmonics (indicated by '0'), fret numbers (e.g., 1, 2, 3, 4), and fingering numbers (e.g., 1, 2, 3, 4). The music is written in a treble clef. Dynamic markings include 'dolce.', 'p' (piano), 'f' (forte), and 'cresc.' (crescendo). The piece concludes with a double bar line and repeat dots.



Andante.

By F.Sor.
Revised and fingered by Arling Shaeffer.

Andante.con molto.

Bar 4th.

Bar 4th Pos.

Bar 2nd.

Bstg.7th.

13th Pos.

Bar 4th.

13th Pos.

Bar 4th.

Bar 2

Fine.

"Ernani."

GUITAR.

Arr. by J.K. MERTZ.

Revised and fingered by ARLING SHAEFFER.

Andante.

con espressione.

The score is written for guitar in 3/4 time, key of D major (two sharps). The tempo is marked "Andante." and the mood is "con espressione." The piece begins with a *pp* (pianissimo) dynamic. The first staff shows a series of chords and single notes, with fingerings indicated above the notes. The second staff is labeled "Bar 2" and continues the melodic line. The third staff is labeled "Bar 4th" and "10 Pos." (10th position), with a *p* (piano) dynamic marking. The fourth staff is labeled "Bar 4" and "5th Pos." (5th position). The fifth staff is labeled "4th Pos." (4th position) and "5th." (5th position). The sixth staff is labeled "loco" and "Bstg. Dstg." (Bending and Distorting). The seventh staff is labeled "Slide E" and "espressivo" (expressive). The score includes various guitar techniques such as slides, bends, and expressive playing, with fingerings indicated throughout.

This page contains eight staves of musical notation for a guitar piece in D major (indicated by two sharps). The notation includes various techniques such as triplets, slurs, and a cadenza. The first staff begins with a 7-measure rest and a triplet of eighth notes. The second staff includes a 4-measure rest and a triplet of eighth notes. The third staff features a 3-measure rest and a triplet of eighth notes. The fourth staff has a 2-measure rest and a triplet of eighth notes. The fifth staff includes a 3-measure rest and a triplet of eighth notes. The sixth staff has a 2-measure rest and a triplet of eighth notes. The seventh staff includes a 3-measure rest and a triplet of eighth notes. The eighth staff has a 2-measure rest and a triplet of eighth notes. The piece concludes with a double bar line and a key signature change to D minor (two sharps).

Cadenz.

con bravoura

loco

Moderato.

loco.

p

7th Pos.

Bar 9th.

Dstg.

Bar 7th.

pp

agitato.

Dstg.

Bstg.

IX

loco

pp

Dstg.

14th

Gstg.

IX

Bstg.

Bar 7th.

Piu Presto.

The musical score consists of eight staves of music in G major (one sharp). The notation includes various fingerings (1-4) and positions (7th Pos., 4th Pos., 1st Pos., Bar 4th, Astg. 8th, Dstg. 9th). Dynamics include *p* (piano), *f* (forte), and *cresc.* (crescendo). The piece is marked *Piu Presto.* and includes a *loco* section.

Staff 1: *p* (piano), *f* (forte), *loco*

Staff 2: *p* (piano), *f* (forte)

Staff 3: 7th Pos., 4th Pos., *f* (forte)

Staff 4: 1st Pos., 4th Pos., *f* (forte)

Staff 5: *cresc.* (crescendo), 7th Pos., Astg. 8th, Dstg. 9th.

Staff 6: Bar 4th.

Staff 7: *f* (forte), *cresc.* (crescendo)

Staff 8: *f* (forte)

Piu lento.

dolcissimo.
5th Pos.

9th Pos.

Bar 7th Pos.

Bar 7th Pos.

2nd Pos.

5th Pos.

9th Pos.

Bar 7th Pos.

5th Pos.

loco.

dim.

cresc.

Bar 6th Pos.

Bar 2nd Pos.

5th Pos.

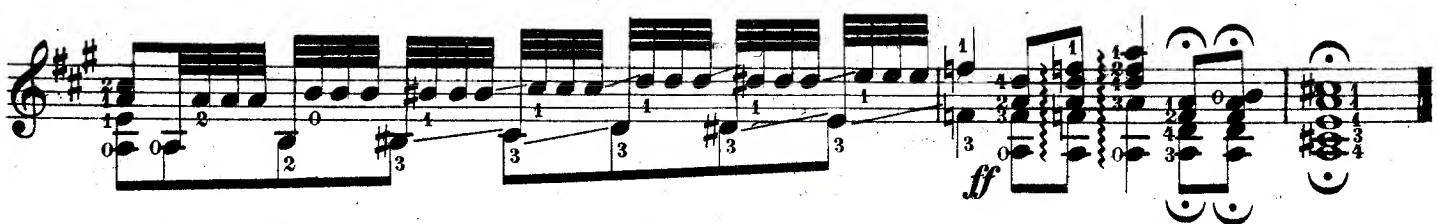
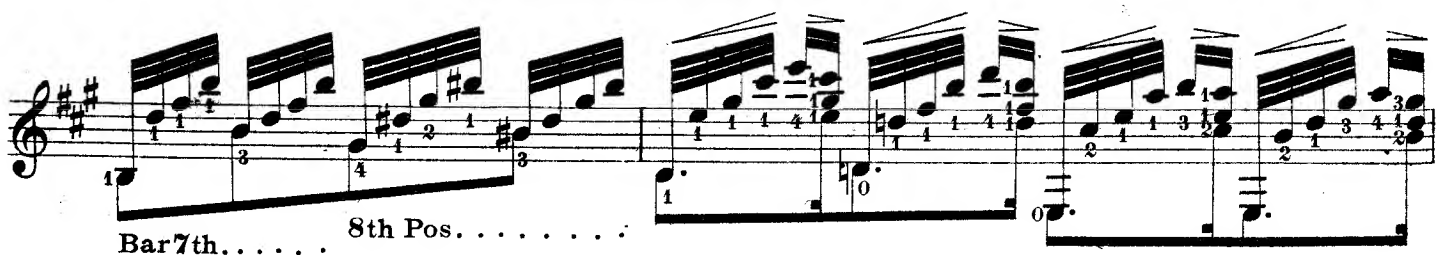
5th Pos. 7th Pos. Bar 7th Pos.

Bar 7th Pos. 5th Pos.

Bar 10th Pos. dolce.

Bar 10th Pos. Bar 9th Pos.

Bar 7th Pos. Bar 7th Pos.



National Air of Russia.

Variations.

Andante sostenuto.

Introd.

mf *vibrato.*

legg.

ten

dol. amorosamente. rit.

9th Pos. D.Stg.

All^o vivace.

Bar 3rd.....

cresc.

5 Pos.

9 10th Pos.

Andante con espressione

con molto sentimento
D.Stg.

dol.
dim.
Bar 5th.
9th Pos.

a piacere.
vibrato
semplice ma sempre espressivo.

Allegretto.

dol.
Tema.
Bar 5th.
D.Stg. 12.
a tempo.
a piacere.
9th Pos.

a piacere.
9th Pos.
D.Stg. 12.

molto marcato la Melodia.
rit.
Bar 2nd.
Bar 3rd.

Con moto.

Var. I.

Bar 5th.

12th Pos. 9th Pos.

Var: II.

8th Pos. *espressivo il canto.*

con agitazione.



Allegro spiritoso.

Finale.



ben marcato il canto



5th Pos. - - - - -



con grazia.



5th Pos.

9th Pos.

p

dol.

9th Pos.

9th Pos.

cresc.

con tenerezza

rit.

9th Pos.

5th Pos.

f

ten.

ten.

5th Pos.

5th Pos.

9th Pos.

dol.

9th Pos.

9th Pos.

cresc.

9th Pos. *rit.*

a tempo.

stringendo.

f

riten.

Andantino.

ten.

a piacere.

espressivo il canto.

dol.

leggiere.

cresc.

5th Pos.

rit.

Fine.

Introduction.

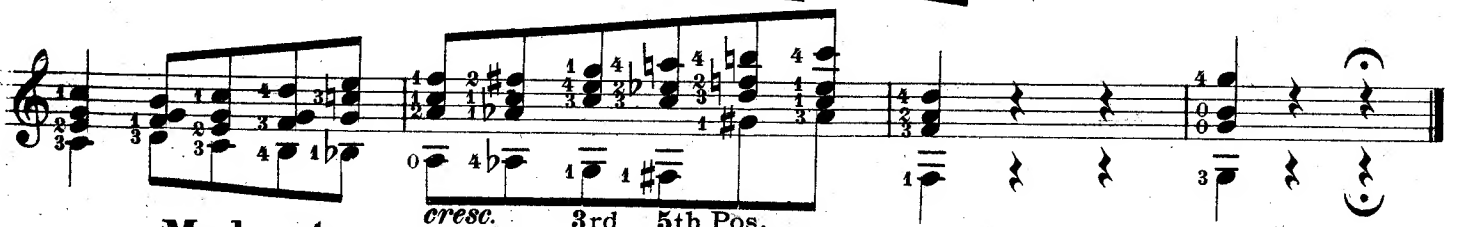
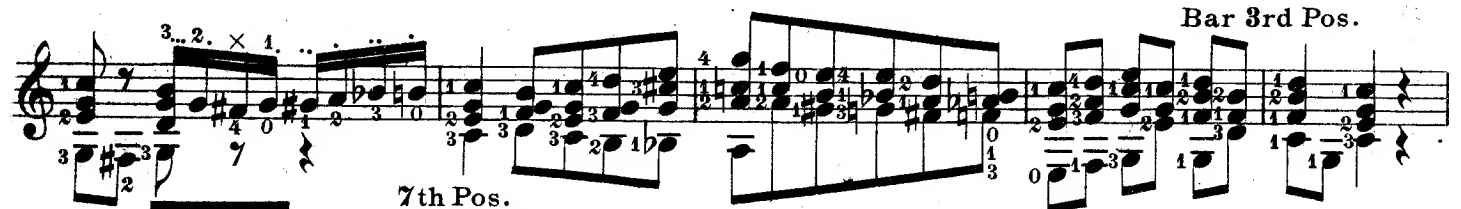
Thème et Variations.

Guitar.

Luigi Legnani, Op. 224.

Revised and Fingered by Arling Shaeffer
and performed by him with great success.

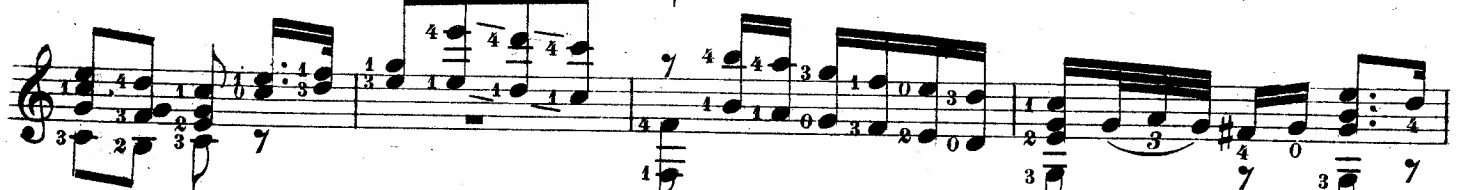
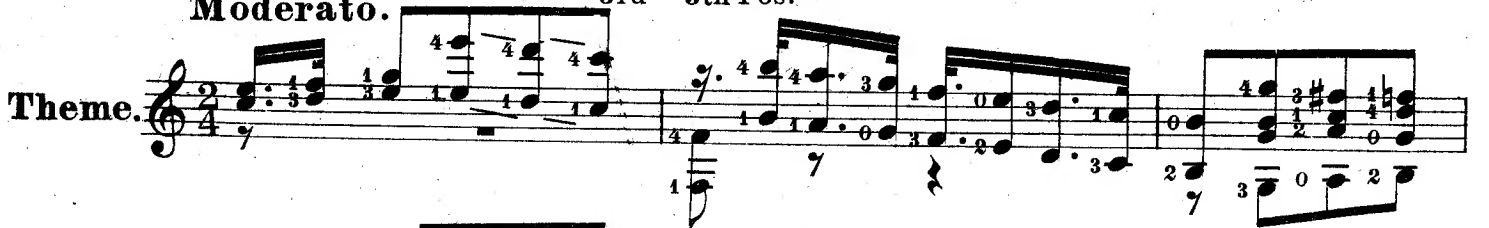
Largo.



Moderato.

cresc.

3rd 5th Pos.



Var. 1.

Bar 5th

Bar 3rd Pos.

10th

Bar 10th Pos.

Bar 3rd

Bstg.....

Bar 2nd

Fine.

D.C. al Fine.

Poco piu lento.

Var. 2.

3rd Pos.

Fine.

Bar 3

D.S. al Fine.

Var. 3.

Bar 8th

Fine.

Var. 4.

Bar 3rd Pos.

5th Pos.

3rd stg.

Fine.

Bar 2

5th Pos.

5th Pos. Gstg. 7th D.S.al Fine.

Andante.

Bar 1st Pos. Bar 3rd Bar 5th

Bar 1st Pos. Bar 3rd Bar 5th

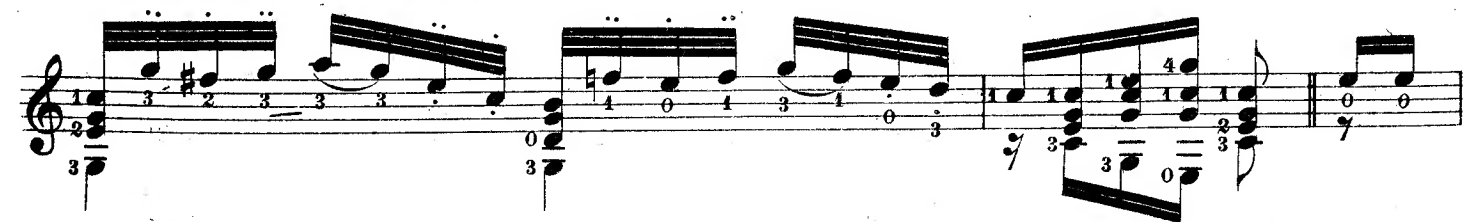
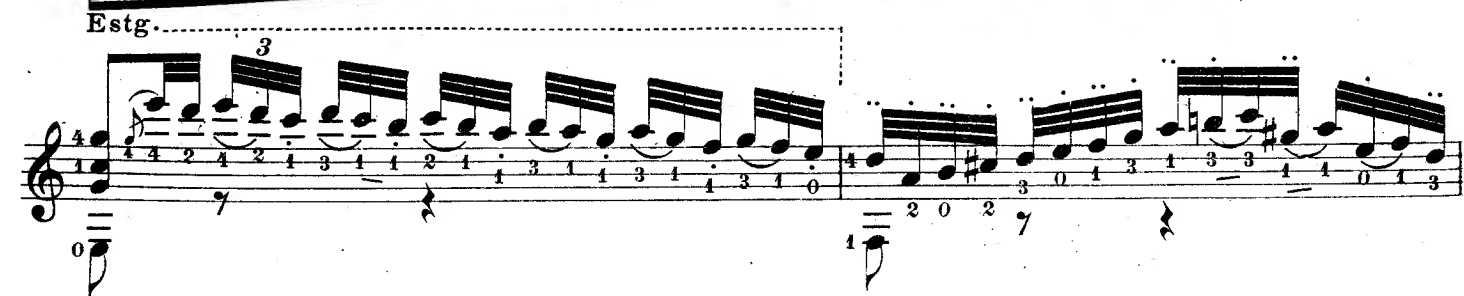
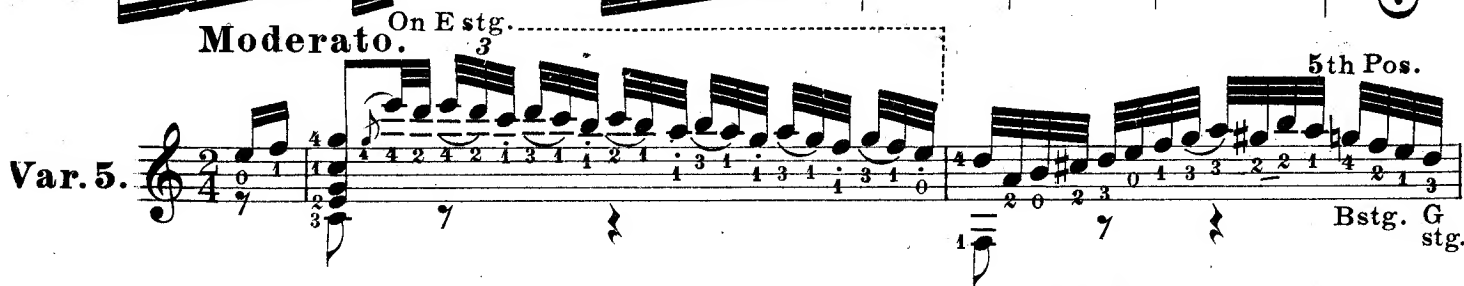
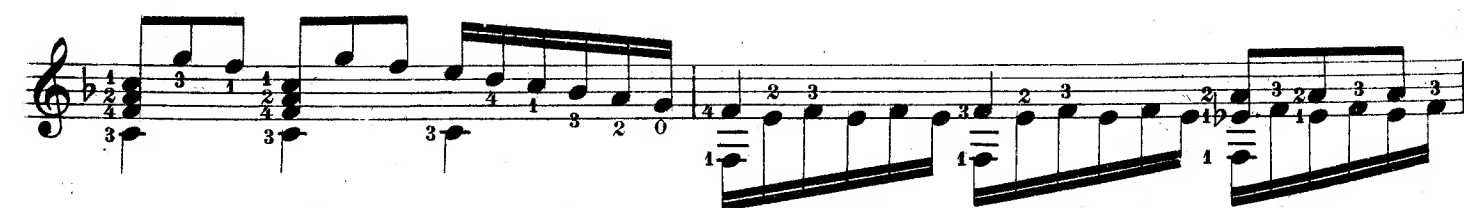
Bar 1st Pos. Bar 3rd Bar 5th

Bar 1st Pos. Bar 2nd Pos. Bar 4th Pos.

Bar 1st Pos. Bar 2nd Pos. Bar 4th Pos.

Bar 1st Pos. Bar 2nd Pos. Bar 4th Pos.

Bar 1st Pos. Bar 2nd Pos. Bar 4th Pos.



10th Pos. 5th Pos. 1st Pos. Bar 5th 1st Bar 3rd 10th Pos.

Bar 5th 1st Bar 5th 1st Bar 3rd

8th Pos. Fine.

The Merry Wives of Windsor.

GUITAR.

Arr. by J. K. MERTZ.

Music by OTHON NICOLAI.

Revised and fingered by ARLING SHAEFFER.

Andantino quasi Allegretto.

mf 0 3 0 Dstg... *f* *sf*

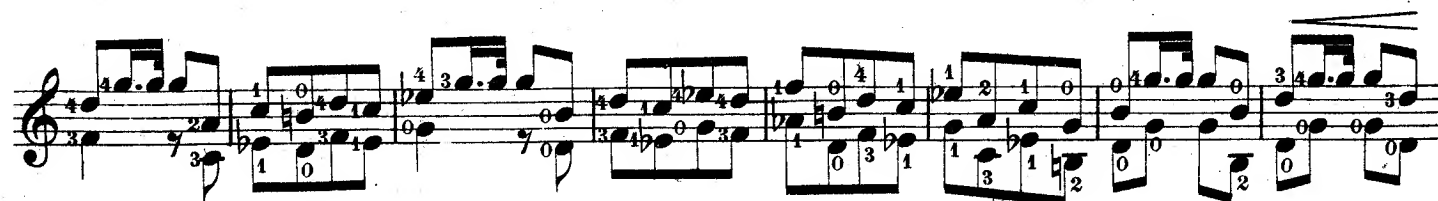
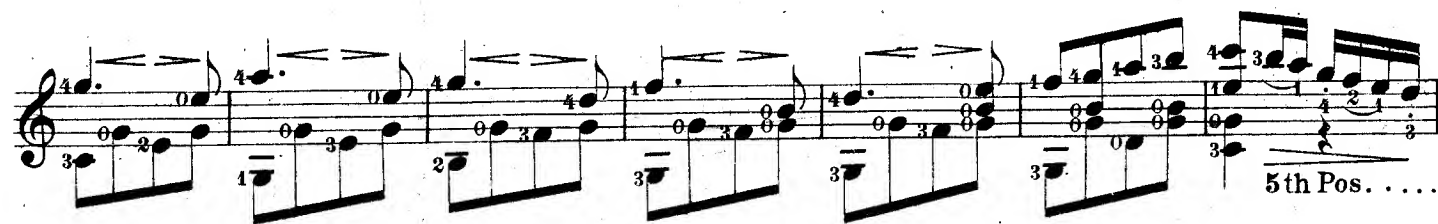
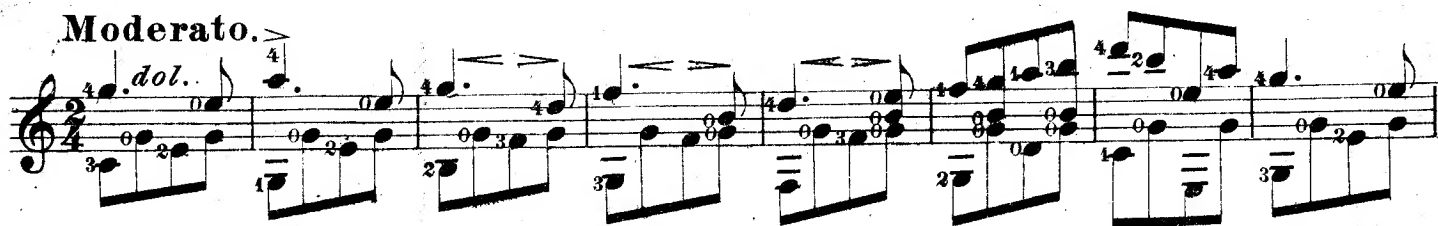
f *f* Dstg....

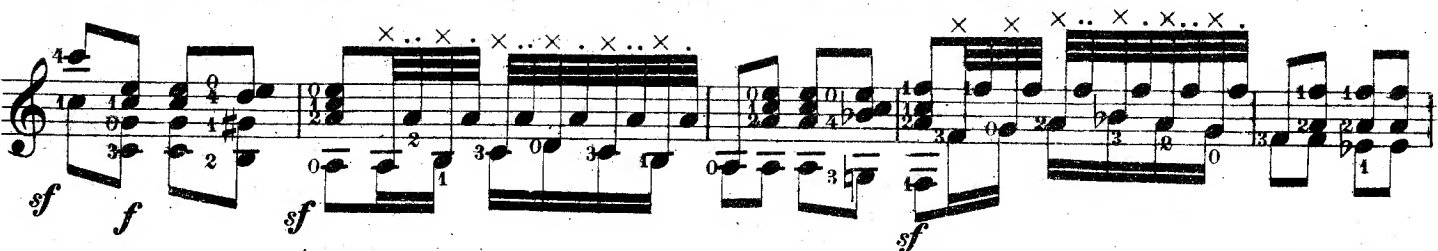
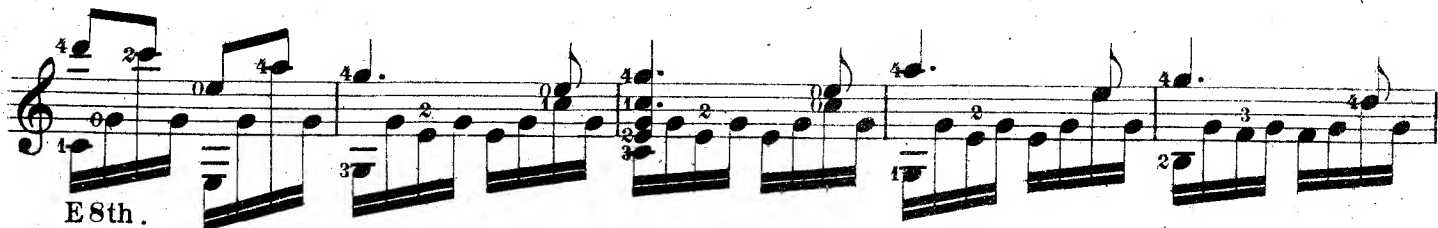
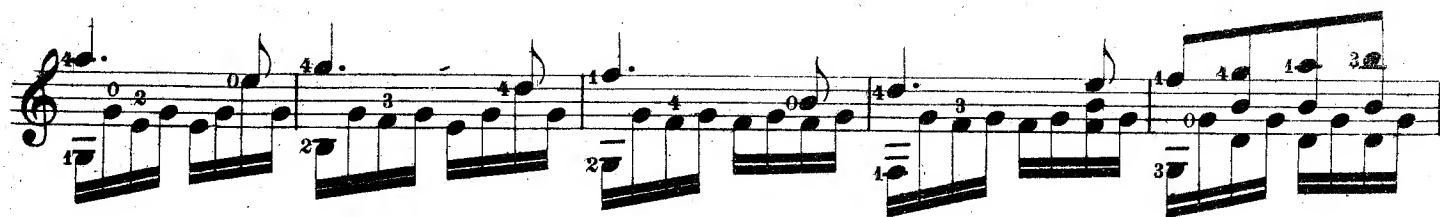
Poco piu lento. *rit.* Dstg..

Andante. *espressivo.* Bar 2nd. *rit.*

con moto. 3 3 3 3 3 3

Moderato.





0 0

4

2 0 2

1 2 4 1

0

3

E6th.

Bar 2nd Pos.

cresc.

Andante. espressivo

p

rit.

f

Piu lento.

il canto ben espressione.

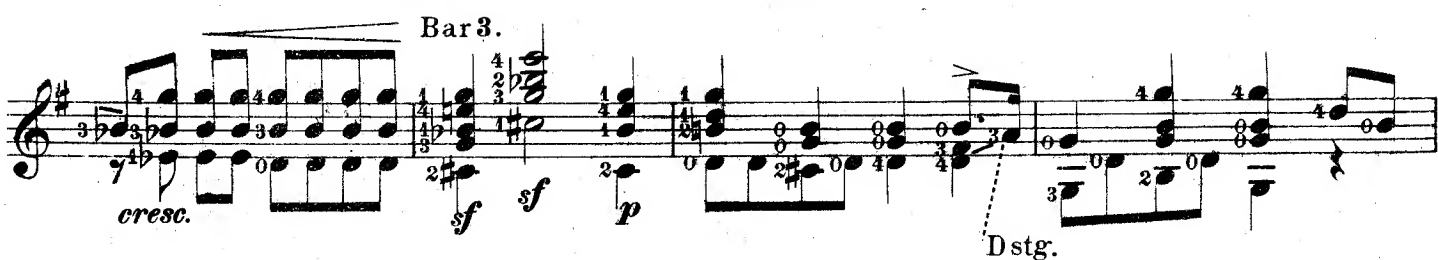
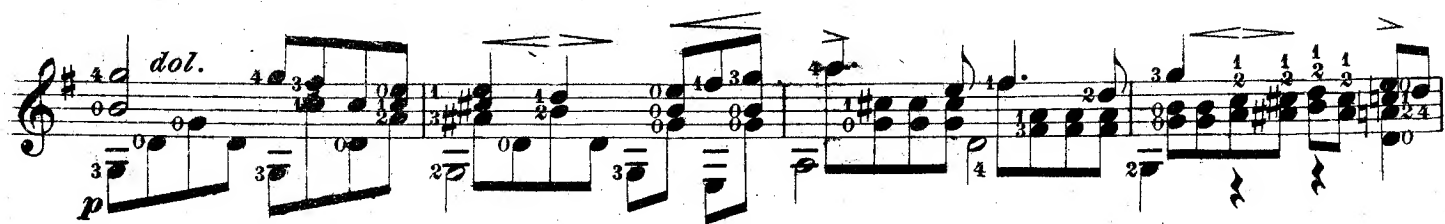
misterioso

The musical score consists of seven staves of music. The first staff begins with a treble clef and a 2/4 time signature. The music is characterized by dense, flowing passages of beamed sixteenth and thirty-second notes. Fingerings are indicated by numbers 0-4. The second staff continues this pattern, with some measures containing 'x' marks. The third staff ends with a 'B1. 2' marking. The fourth and fifth staves show variations in the rhythmic patterns, with some measures featuring triplets. The sixth and seventh staves conclude the piece with more complex rhythmic figures and triplets. The overall mood is 'misterioso' and the tempo is 'Piu lento.'.

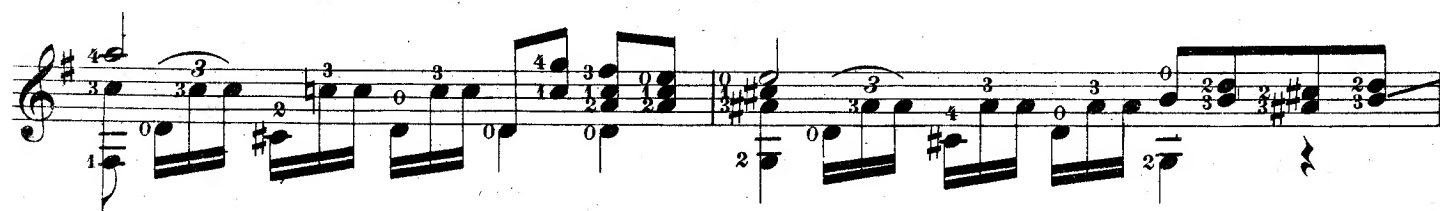
con moto.

This page of musical notation for guitar consists of eight staves. The notation is written in a style typical of classical guitar sheet music, featuring treble and bass clefs, time signatures, notes, rests, and fingerings. The music is written in a key with one sharp (F#) and a 3/4 time signature. The notation includes various musical symbols such as treble and bass clefs, time signatures, notes, rests, and fingerings. The music is written in a style typical of classical guitar sheet music. The page concludes with the tempo marking "Andante." and a final chord.

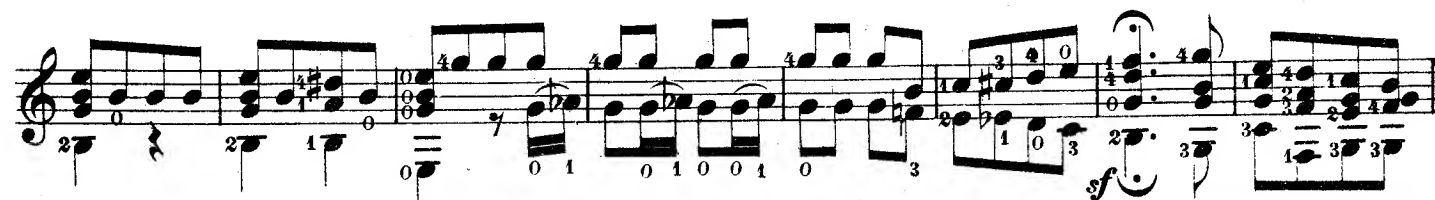
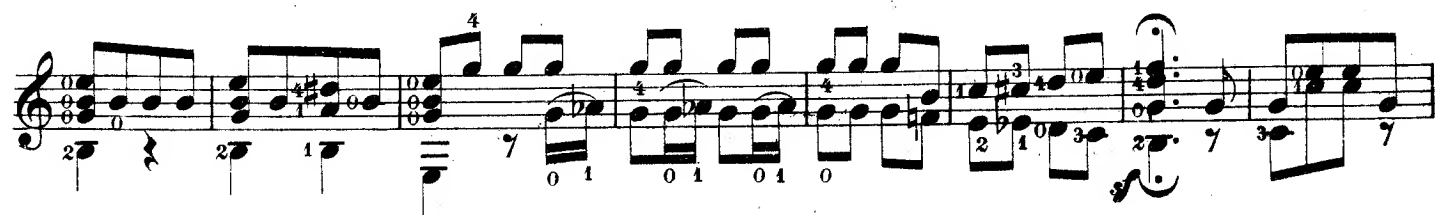
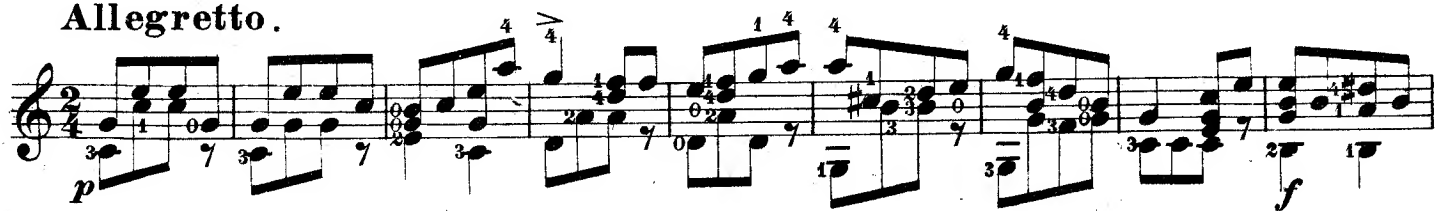
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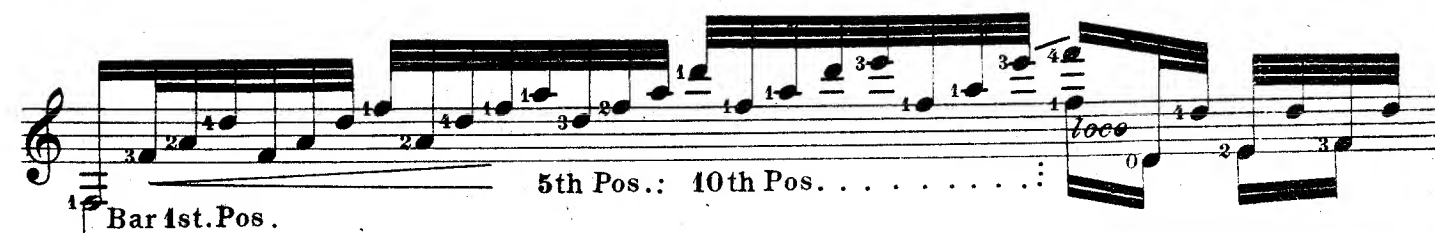
Bar 3rd.



Allegretto.



Brillante.



122

Mandolin Serenade.

(Voice Mandolin and Guitar.)

Arr. by Arling Shaeffer.

INTROD. Barcarole.

Guitar.

Voice.

Brightly the moon is shin-ing to-night, na-ture's in re- pose, —
If thou doest love me as I love you, dream of me to - night, —

Night-in-gale on - ly sings with delight of my love she knows, —
Dream of the one's who's faith-ful and true, and gave thee his plight, —

Patiently here I'm stay - ing Joining her song d'a - mour, — Oh list' to my lay with
Ma-ny a time I've told you Thou art my Queen de - vine, — Be-lieve what I say and

man-dolin pray! List' to my strains so pure. — Oh hear! Oh hear! 'My
has-ten the day When thou for-e'er art mine. —

CHORUS.

man - do - lin I'm play - ing, Each strain brings new de - light, — I

*Mandolin.
Seconda.*

Guitar.

send thee thou - sand kiss - es, and sing to thee "good night," — My

man - do - lin I'm play - ing, each strain brings new de - light, — I

send thee thou - sand kiss - es, and sing to thee "good night". —

The first system of the musical score is in G major (one sharp). It consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a half rest, followed by the lyrics "send thee thou - sand kiss - es, and sing to thee 'good night'." The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

Voice.

Mandolin.

Guitar.

The second system continues the piece with three parts: Voice, Mandolin, and Guitar. The vocal part continues the melody from the first system. The Mandolin and Guitar parts provide harmonic support with chords and rhythmic patterns. The system concludes with a repeat sign.

The third system continues the vocal and piano accompaniment. The vocal line features a melodic phrase that leads into a repeat sign with a first ending bracket labeled "1". The piano accompaniment continues with its characteristic rhythmic pattern.

Fine

Allegro

The fourth system concludes the piece. It begins with a first ending bracket labeled "2" leading to a double bar line and the word "Fine". Following this, the tempo changes to "Allegro", indicated by the word and a change in the piano accompaniment's rhythm. The system ends with a final cadence.

Ben Bolt.

or
"Oh! Don't You Remember!"

GUITAR.

Melody by Nelson Kneass.

Arr. for Guitar by Arling Shaeffer.

Oh! don't you re-mem-ber sweet Al - ice, Ben Bolt, Sweet
Oh! don't you re-mem-ber the wood, Ben Bolt, Near the
Oh! don't you re-mem-ber the school, Ben Bolt, And the

Al - ice with hair so brown; She wept with delight when you
green sun-ny slope of the hill; Where oft we have sung 'neath its
Mas - ter so kind and so true; And the lit - tle nook by the

gave her a smile And trembled with fear at your frown. In the
wide spreading shade, And kept time to the click of the mill. The
clear running brook, Where we gath - er'd the flow'rs as they grew. On the

old church-yard in the valley, Ben Bolt, In a cor - ner ob - scure and a -
mill has gone to de - cay, Ben Bolt, And a qui - et now reigns all a -
Mas - ter's grave grows the grass, Ben Bolt, And the running little brook is now

lone, They have fit - ted a slab of granite so gray, And sweet
round, See the old rus - tic porch, with its ro - ses so sweet, Lies
dry, And of all the friends who were school - mates then, There re -

Al - ice lies un - der the stone. They have fit - ted a slab of
scattered and fal - len to the ground. See the old rus - tic porch, with its
mains, Ben, but you and I. And of all the friends who were

Ad libitum.

granite so gray, And sweet Al - ice lies un - der the stone.
ro - ses so sweet, Lies scatter'd and fal - len to the ground.
school - mates then, There remains Ben, but you and I.

"My Love in the Cottage by the Sea."

Song and Dance.

Richard Stahl.

Arr. by Arling Shaeffer.

Allegretto Moderato.

Mandolin.

Guitar.

Down in a lit_tle cottage by the
I of_ten tell her that but her I

sea Where breakers come and breakers go, There lives the sweetest girl the girl for
love That she a_lone shall be my wife, She is my guid_ing star from fara_.

me That she loves me full well I know, Her eyesshine brightly like the stars at
bove My sunshine in dark hours of life, She answers me with one fond loving

night Her heart is true a lone to me, When ev'ning comes I stroll a -
 kiss What else could be more sweet to me, Each night I pray for No-ra

way down to my love in the cottage by the sea. She is so pret-ty and oh so
 dear my love that lives in the cottage by the sea.

wit-ty, No smarter girl's for miles a round She is the pride of ev-'ry -

bod-y, Her voice like birdling sweet does sound, They call her No-ra, and love-ly

No-ra, Is just as sweet as sweet can be, She's mine a lone, I'll soon be

rall.

wed - ded to No - ra at the cot - tage by the sea. _____

1 Bar 3rd Pos.

Mandolin.

Guitar.

Bar 3rd Pos.

Fine.